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VOL. 64, No. 1

OCTOBER, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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632 Sherman St., Chicago, U. S. A.

New York advertising office, 41 Park Row.

Address all communications to the Inland Printer Company

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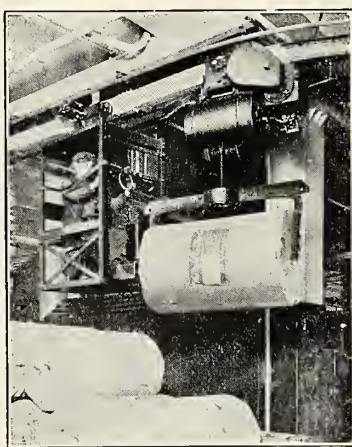


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VOL. 64, No. 2

NOVEMBER, 1919

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HARRY HILLMAN, Editor

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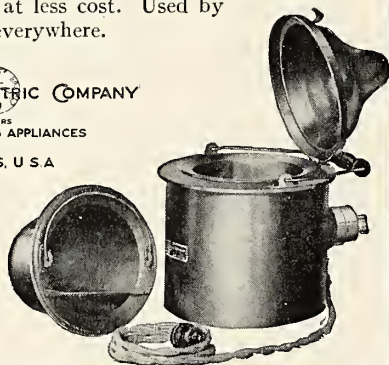
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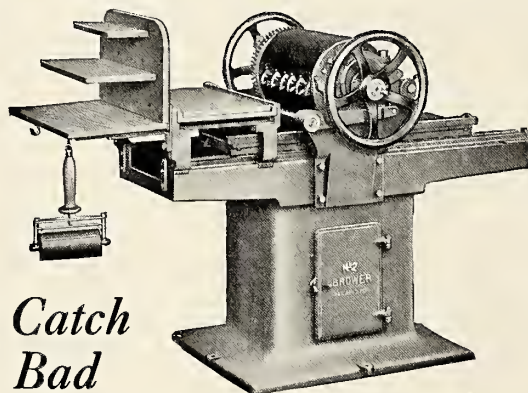
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VOL. 64, No. 3

DECEMBER, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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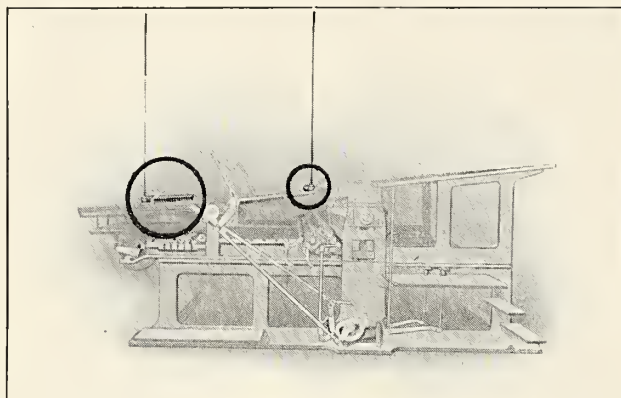
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VOL. 64, No. 4

JANUARY, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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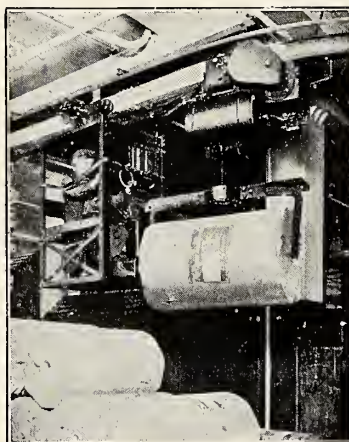


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VOL. 64, No. 5

FEBRUARY, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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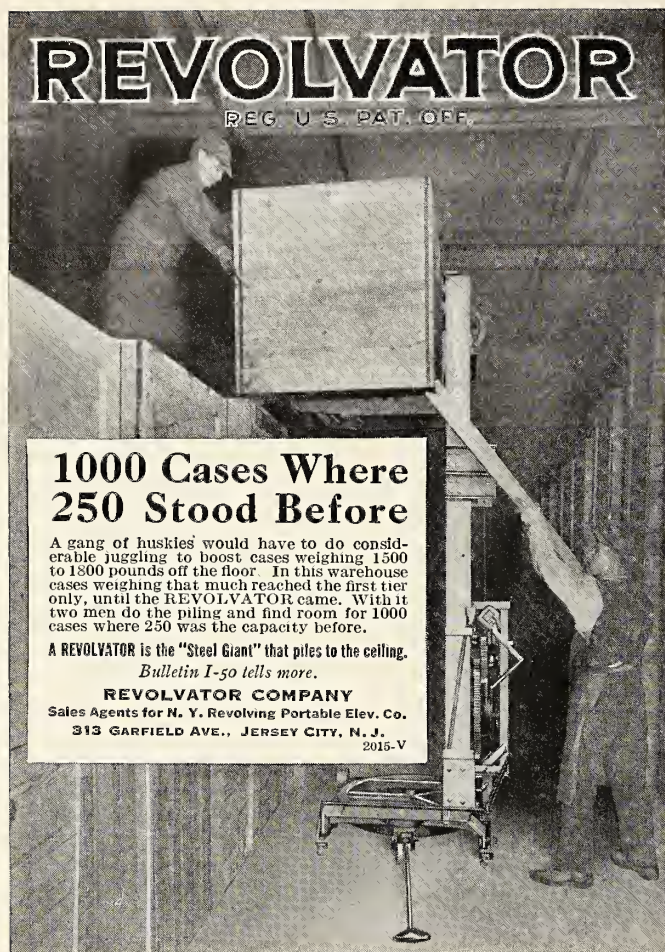
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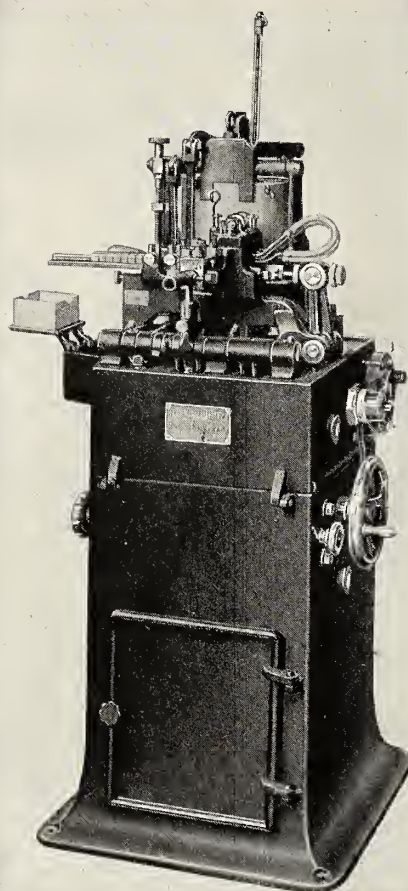
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VOL. 64, No. 6

MARCH, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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reasons: **Instantaneous Control Precision**
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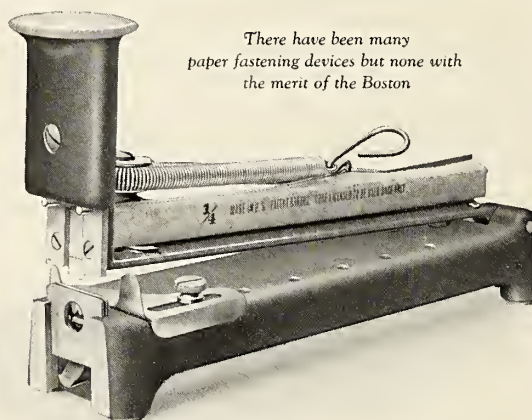
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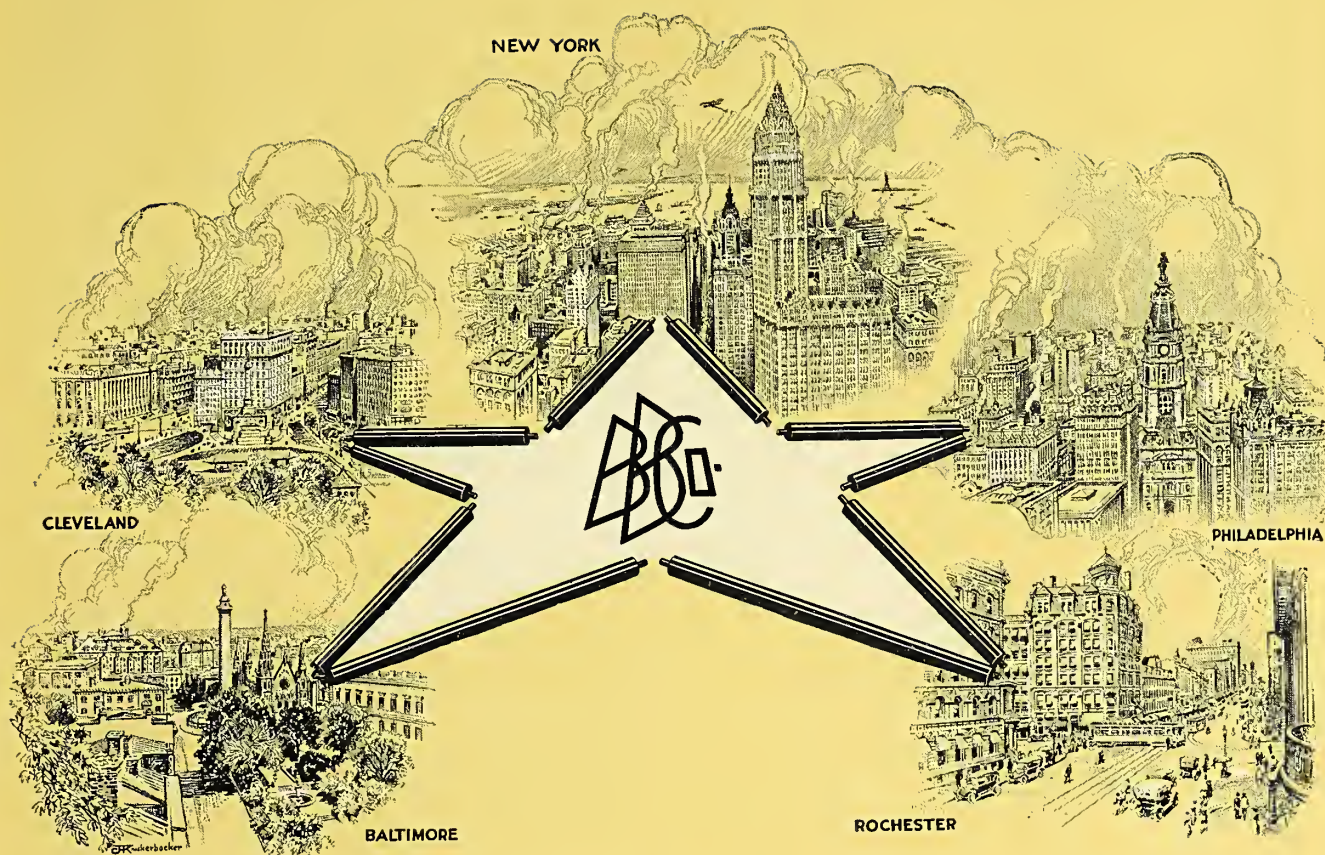


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Each factory is completely equipped. The quality of "Fibrous" Rollers depends not only on the high grade of materials used in the composition, but upon the skill in mixing and casting. The men in charge of these departments have had years of experience in Roller making. Our managers and salesmen have a practical knowledge of printing and what the industry requires in Rollers.

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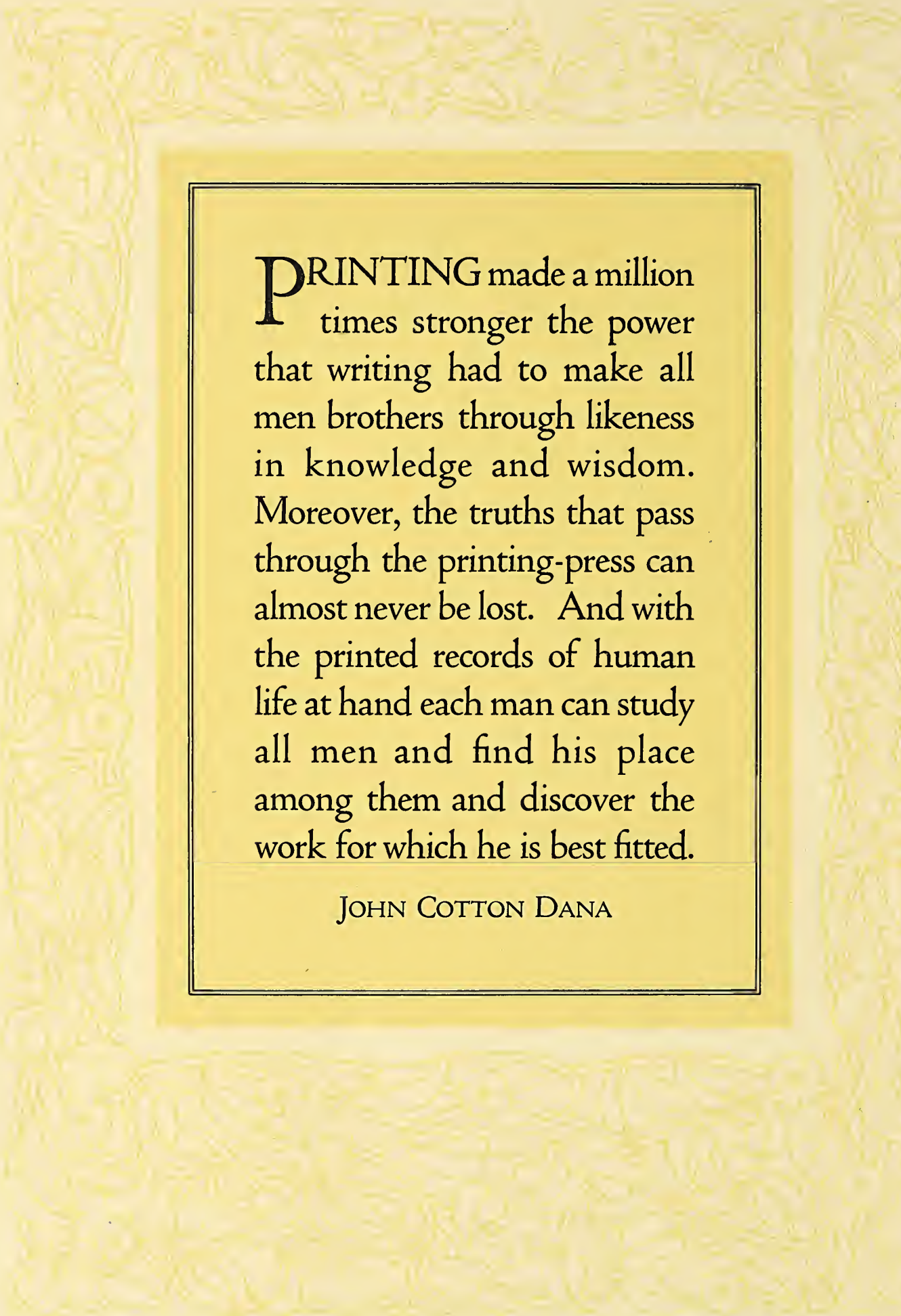
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PRINTING made a million times stronger the power that writing had to make all men brothers through likeness in knowledge and wisdom. Moreover, the truths that pass through the printing-press can almost never be lost. And with the printed records of human life at hand each man can study all men and find his place among them and discover the work for which he is best fitted.

JOHN COTTON DANA



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HORSE-PLAY AMONG EMPLOYEES

BY CHESLA C. SHERLOCK



HERE is always more or less foolishness going on in every shop or factory where there are a number of employees working together. This is probably more noticeable among men than it is among women. For the term "horse-play" means something more than a mere harmless jest, it involves something of a physical nature, something that may eventually result in injury to the victim. Tripping a fellow worker is a fair example of horse-play, as is also the act of pulling a chair out from under him as he is about to sit down.

Among women employees the foolishness is more apt to be harmless little jokes, and the decisions of the courts upon this question seem to turn almost entirely around situations where men have been the principal actors in the tragedies.

Printers are by no means free from this tendency to horse-play. Those of us who have been induced to search for "printer's lice," or who indulge in other pranks of the trade, know that the printer is usually having his fun about the shop or composing-room.

It is safe to say that if the average workman knew that his horse-play is apt to result in serious injury to the victim, there would be no horse-play among men. But in their robust, healthy existence they must have their share of fun, just as we all do, and this line of cases should not be confused with those cases where a fellow workman injures another through a malicious intention to do him harm. Every one of these cases was the result of a spirit of fun, and I dare say that the originator of most of them would rather have lost his right arm than to have had things turn out as they did.

In one case two employees were operating a vacuum sweeper. At the noon hour one of the men lay down on a pile of straw after finishing his lunch and went to sleep. At one o'clock the other workman returned to work and saw his companion asleep. He thought that it would be a good joke to pass the sweeper over the sleeping man's body and thus arouse him so that he could return to his duties.

The sweeper was passed over the sleeping man's abdomen, with the result that his entrails were drawn through the walls of the abdomen, and the poor fellow never regained consciousness. This was apparently a harmless prank. No man would have thought that a sweeper had such strength, but the cold facts on the records of the court can not be disputed.

In another case workmen entered the employer's shop by means of a long passageway which inclined sharply. This was used instead of a stairway, as large bodies of men and materials could be moved more easily and quickly than by means of steps. The floor of the passage-way was of cement and at times very slippery from the grease and oil dropped on it from the trucks which were wheeled up and down it every day.

It happened that there was one workman in this shop who was always "picking on" another one. (This seems to be true in almost every establishment.) During the noon hour the former, passing down the passageway, encountered the other, who was coming up.

Purely in a spirit of fun, the bully made a pass at the other with his fist as if he were going to hit the other fellow on the jaw. The victim, thinking that he was about to get a good-sized wallop, ducked his head quickly, lost his balance on the slippery cement, his feet flew out from under him and he landed on his back, somewhere near his shoulder blades. He received

such injuries to his person that it was impossible for him to follow his trade from that day on.

In another case a workman was carrying a pail of water down the stairs when he was tickled in the ribs with a newspaper in the hands of a fellow worker. As a result he fell down-stairs and was severely injured. It was shown that this sort of thing had been going on among the employees of this concern for a long time, and it took a severe injury to one of their number to bring the workmen to their senses.

In another case the "funny man" of the crowd (there is always one in every shop) got possession of a toy camera used by practical jokers. He induced another workman to take a squint into this camera, when he discharged the spring in his face. The idea back of this invention was to cause the victim to jump back when the spring came out of the box at him.

But the victim in this case was evidently very slow, because the spring struck him in the eye, causing him to lose the sight of the eye.

In another case two workmen got into a scuffle near a cutting-machine. The one was trying to move away a truck-load of material and the operator of the cutting-machine was trying to prevent him. They pushed and jostled each other around, slamming one another on the chest, and generally having a boxing bout in good nature, when one of the workmen, in order to steady himself, put out his hand toward the cutting-machine. His hand came in contact with the blade and as a result he lost three fingers.

In another case the employees of a certain concern had been in the habit of dusting their clothes with a hose connected to a compressed air-tank. They had been forbidden by their employer to do this, but they continued the practice, nevertheless.

At the time in question, one of the workmen, a boy, was getting ready to leave, when another workman, whom he did not know and had never spoken to, asked the privilege of dusting his clothes with the hose. This was granted and the workman commenced to dust the boy's clothes. Suddenly, without warning, he seized the boy around the neck and applied the end of the hose to his rectum with the result that the abdomen was distended almost to its full capacity and the great bowel torn to a length of five feet.

A plumber met his death as the result of horse-play on the part of a fellow workman in a way that can very easily happen at almost any time. The deceased was passing a fellow workman in an alleyway maintained by the employer when the workman suddenly made a motion to knock off the deceased's hat. The latter

ducked, lost his balance and fell, sustaining the injuries which later caused his death.

In the one case reported which involves injury to a female worker we find that she was struck in the abdomen by a ball of burlap twine which one workman had hurled at another, but missed, striking the injured person instead. As a result of this blow the girl sustained a very severe nervous shock which greatly affected her health.

It is natural, now that we have seen the disastrous results which so often attend this foolishness on the part of employees, that the question should arise: "What is the law upon the subject? Who is liable and what does the law do to the employer or to the workman causing this injury to innocent workmen?"

It is very doubtful as to whether the employer can be held liable for the majority of these accidents. Most of the cases, particularly those within the last five or six years, have arisen under the workmen's compensation acts, the injured employee asking for compensation for the injury received.

In most of these cases the courts and commissions have held that the employer was not liable for the reason that the workman did not receive the injury "in the course of" and "arising out of" his employment. It seems to be a definite rule that workmen engaged in horse-play are outside the course of their employment at the time, and, consequently, they are not entitled to compensation in case of injury.

In some instances, however, the opposite would be the rule. If the workman is clearly in the course of his employment, he can recover compensation for his injuries. An example of this is the case where a workman pointed the toy camera at another and caused the loss of an eye.

An act such as mere pleasantry in passing is not in the course of employment, but where the act is "attended by a probability of serious harm to another, it is more than a mere ordinary pleasantry or act of good fellowship between workmen while at work, such as, for instance, a slap on the shoulder or back."

One court has said: "The causative danger must be peculiar to the work, and not common to the neighborhood. It must be incidental to the character of the business, and not independent of the relation of master and servant."

As to the common law liability, there is extreme probability that an injured workman might cause an employer grief, especially in view of the fact that common law defenses are no longer available to the employer in most of the States.

Accuracy is the twin brother of honesty;
inaccuracy, of dishonesty.— *C. Simmons*

THE ART OF LOOKING UP WORDS

BY JACK EDWARDS



NO tradesman is afforded better opportunity for self-education than the keyboard operator of a typesetting machine. To be sure, the fellow who is determined to make something worth while of himself will find the time for mental improvement. His daily environment is often lacking in that which stimulates to study, and most of his learning must be gained outside of working hours, almost entirely by independent application, and sometimes in spite of his employment.

On the other hand, the chap that operates a typesetting machine keyboard is surrounded by an atmosphere pregnant with incentive to study. The entire time spent at the keyboard necessitates the reading of copy; and it is strange copy, indeed, that can not be made to yield some sort of information that is bound to be of service to the reader at some time in the future. Nearly every hour of the working day the keyboard operator encounters propositions involving the matter of education. If he is equal to each such emergency, he demonstrates a maximum of efficiency as a keyboard man, and all is well; if he is not equal to each such emergency, it at least lies within his power to profit by the new experience and to be ready to meet the situation the next time. The operator who is bound to make the most of himself — as an operator and otherwise — realizes that his work may be made to pay dividends by affording additional beneficial instruction as well.

Outside of the information that may be gained from the subject-matter of the copy, the alert keyboard operator may secure valuable instruction from the mechanics of the copy. Some "take" may render clear for the keyboard man a point of grammar about which he has been uncertain; a question concerning punctuation may be answered; possibly the correct spelling and use of a hazy word may be definitely settled.

Undoubtedly, one of the things most productive of beneficial results for the operator is the looking up of unfamiliar words. The deciding of a point of grammar is a limited good. The settling of a question of punctuation is a restricted benefit. But the looking up of an unfamiliar word usually results in setting in motion a chain of things of far-reaching effect. One word may refer to many synonyms and antonyms. Again, the suggested synonyms and antonyms may allude to still other words, and so forth. Perhaps the looking up of an unfamiliar word may result in adding a dozen or a hundred words to the vocabulary.

Nor is the introduction of new numbers to the keyboard man's repertoire of words the only good derived from this process. Quite often the looking up of an unfamiliar word may suggest the reading of a book from the peculiarities of one of whose characters the puzzling word traces its origin. Again, the reading of the one book may prompt the looking up of more words and the reading of other books, *ad infinitum*.

Of course, it is not always practicable for the operator to trace a given unfamiliar word through many different stages. Technical words and words very rarely met with — those of an obsolete or, at best, obsolescent character — sometimes yield a little useful knowledge upon being looked up; but perhaps it may be correctly stated that most words of this nature when unfamiliar may be passed by conscientiously. There are so many more useful words that might be made more familiar to the searcher that it would seem needlessly wasteful to spend very much time in investigating technical and rare words.

Naturally, the question arises, "When should these unfamiliar words be looked up?" In the case of rush copy, it would appear unwise to some, perhaps, for the operator to pause in the midst of its setting to investigate a doubtful word. But would it be unwise? With the possible exception of newspaper or other copy whose lightning composition is considered of more importance than its degree of accuracy ("railroaded" stuff), it would not be unwise. Looking up an unfamiliar word may consume a little time at the outset, but it is an even break that the process may preclude the necessity of two lines (or more, in the case of a "run-over") having to be composed again later because of the word having been divided incorrectly. "O. K." original proofs, even though set at a more conservative pace than others, are conducive to ultimate speed in a higher degree than are those others. If two minutes of keyboard time are invested in the looking up of an unfamiliar word, and the experiment results in a proof that requires no repulling and revising, surely those two minutes have been profitably employed.

Seldom will the operator be at liberty during working hours to trace a word as far as he would wish. But the word may be borne in mind and investigated more thoroughly later.

Once a word has become thoroughly familiar to the operator, it is his personal property, as much a part of his operating equipment as his eyes and fingers. The more words that are added to his collection, the nearer does he approach to the ideal operator, the greater his worth to the ones by whom he is employed.

MENTAL TORPEDOES THAT INVITE BUSINESS TO THE PERISCOPE

BY CLARENCE T. HUBBARD



THE use of pointed phrases and little philosophical sayings as a means of prompting sales has in its adoption become almost universal. Everywhere, from in front of the clean marble banking counter along to the boot-black's cluttered window, do we observe these "eye-catching" signs. Drug stores, offices, wholesale and retail merchants all dip into this inexhaustible dish of business humor which has all the appearance of having become successfully epidemic.

This brand of advertising is inexpensive when not overapplied, and is an important factor in the general results of cumulative advertising. These keenly worded signs arrest the attention of passers-by, who repeat them to friends, who, in turn, carry the message still farther. This is particularly so if the sign is original and pertinent to the point. Still, to be of real value, the sign must retain advertising worth consistent with the product it stands for.

Realizing this, a New England salesman for a growing printing establishment developed much business for his house, with the result of increased commissions for himself, through the application of such slogans. The value of the idea occurred to him through the suggestion of a banker customer. It was near the holidays when the bank desired some artistic cards announcing the institution would be closed on Christmas. The salesman offered to print a set of these window-cards, and then in his usual diplomatic way persuaded the banker to order a complete set for the year, a special card for each holiday. In turn, then, the banker asked the salesman why he didn't prepare such a set in a good, artistic way, and offer it for sale to all the bankers in the city, which would, naturally, reduce the cost of his set. This the salesman successfully did, the cards proving an easy sale.

The fact that these Christmas cards sold so easily and widened a good circle of business connections which otherwise might have been harder to develop, suggested to the salesman the idea of having his house print some window-cards bearing original "slogans." Obtaining a few sets he sold them at cost, also giving many cards away, with the result that he formed a good connection with all the merchants of the city while giving good publicity to his house-name at the same time. He killed two birds with one press.

One of his best customers, from whom he obtains a large volume of annual business, is a grocer. The following few slogans, sold to the grocer for \$2, cards and all, were the means of securing such business, for when the grocer found out the amount of attention and comment these signs produced — how they livened up his store — he realized the value of *printing* and willingly submitted to Mr. Printing Salesman of the slogan idea, who helped him to restock with some worth-while printing material. Here are the original slogans, the service of which he still continues, the printing-house furnishing them monthly at cost:

No one has any strings on us except our customers — we are all wrapped up in their demands, and are glad to be.

Put one right over the home plate! One what? One of your husband's favorite meals. We can provide it.

P. D. stands for paid, past due and many other things, but with us it has but one meaning — prompt delivery.

"The proof of the pudding is in the eating thereof." Let the inner man decide on our goods — he will register satisfaction.

Applying the same idea to a small haberdashery, he allowed it to lead to an order for fifty thousand sheets of a special wrapping-paper with an advertisement printed upon one side. And the printed card slogans were also used by other salesmen in *different* territory. A few of the specially good lines were:

This store will help you keep head and shoulders above the other fellow — look at our ties and hats for example!

When you "get it in the neck" with a poor collar don't tinker over it — think over it. Then come to us and get fitted comfortably.

There is only one man who doesn't need some of these special socks to keep him comfy, warm and at ease — that is the man with a wooden leg.

Blessed is the tie that does *not* bind. We always have that kind on hand.

We deal in fabrics but our goods do not fabricate!

Perhaps the most successful introduction of these card "sayings" was with drug stores. Our enterprising salesman vouches for much business in this direction, and he further states that with druggists he could make a profit just selling a series of these cards, as most apothecaries seemed willing and anxious to buy them. Perhaps it was the cleverness of his initial card that was responsible — a card that he permitted the druggist to use in connection with a display of tooth-brushes. It read:

Many true words come from false teeth — the best are — "Take care of them while you are young."

There were several more smilers for the druggist, which proved to be business bringers, too, as follows:

Accidents will happen — you know that. We carry remedies that will cure anything, even to the "curse of an aching heart." If you don't believe it, buy her a box of our best chocolate candy.

This institution is a storehouse for health. We suggest you take an inventory from time to time.

Beauty is acknowledged to be but skin deep. Then take precious good care of that skin. Let our goods reflect your radiance.

Although his attempts with real-estate dealers did not prove quite so successful, he has on record a few orders for letter-heads, small orders, that are traced directly to the advertising his slogan cards furnished. And for the real-estate dealers he prepared a very good set; in fact, they made such an impression that one broker ordered a letter-head with these sayings boxed in. Here they are:

Don't buy a lot simply because it is dirt cheap — it may prove to be cheap dirt.

If you can spare the money, for land sakes buy a house!

Do you own a piece of America or do you just pay some

one each month for the privilege of walking on it? Think it over.

Are you fond of stories? See Brookes the Broker. He has houses of them.

Practical cards such as these, or any sample of the printer's art that can be put into immediate and practical use, will win a talk and the confidence of your prospect more quickly than a sample catalogue or a statement of prices, is the theory of this salesman and one which he has successfully carried out. He constantly keeps a "weather eye" open for original quotations of philosophy that he can use and buys them when worth while. In fact, one saying recently brought an order from an insurance company for one hundred cards to be sent to various agents about the country. The giving away of these cards, or the selling of special sets at a very low price, takes the "chill" off his interviews and ripens an acquaintance which perhaps might take considerable time to develop if done by sample-book and rate-pamphlet.

STRANG PROPOUNDS A FEW QUERIES

BY MICHAEL GROSS



WILL you come over here a moment, Mr. Strang?" called out Cortley, as the star salesman entered the office. "And you might as well bring your meat-ax with you," he added grimly.

Strang walked to the conference table, where he found Cortley engaged in a hot argument with Havens, the new man, while a half dozen of the other boys on the sales force sat around egging the contestants on.

"What seems to be the excitement?" Strang asked.

"I'll tell you," Cortley hastened to explain. "Do you remember the discussion we had a few weeks ago to determine whether a knowledge of printing or a knowledge of advertising was of greater help in enabling a salesman to ensnare the elusive order? Your little advertising talk on that auspicious occasion, if you remember, helped to convert four printers' devils. Well, here's this new salesman, Havens, who is also a great believer in a knowledge of printing. He thinks that for a salesman to know what makes a press move is of more importance than for him to know what makes advertising plans move. Needless to say, he's a graduate printer."

"And I'm glad of it, too," Havens broke in at this point. "I'd rather be a graduate printer than have a diploma from a mail-order school of salesmanship and depend on that to get orders for me."

This was a direct hit at Strang, who, as everybody knew, was then taking a correspondence course in merchandising — conducted by one of the foremost authorities in the country on the subject. Strang's blue eyes flashed gray at the remark, a sign which always preceded fireworks, but the new man seemed unaware of the coming storm.

"You say that you believe a knowledge of printing will help a salesman get orders," Strang began calmly, pulling up a chair and settling himself into it. "Well, I agree with you that it will aid him in getting some."

The new man, wearing a triumphant smile, was about to break in with a remark, but Strang held him back by a restraining gesture.

"I say that I agree with you," Strang repeated, "but only on one condition, which is that the printing knowledge must be such as will interest the customer. As a graduate printer, Havens, you no doubt know every nut and bolt on a printing-press; know how to lock up forms so they will stay put; know how to make ready a job in the quickest and most practical way — but I want to say right here that all this assortment of printing 'dope' will no more help you sell printed matter than would a knowledge of what caused the fall of the Babylonian Empire, or who is responsible for the new tariff on prunes.

"Printing knowledge is an aid to the salesman, I'll admit, but it's got to be the kind which will help to establish a bond of confidence between the salesman and the man he is selling — make the customer think

that if the salesman knows printing so well he probably knows advertising just as well. To create this impression, however, the salesman must be able to talk printing from an angle that will interest his customer — and that angle does not include the name and function of every part of a printing-press."

"I guess I know enough about the history and theory of printing to get along," Havens said, "if that's what you mean."

"That's just what I do mean," said Strang, "and exactly what do you know about this phase of the matter? I, myself, have only touched the surface, because of my belief that time would be better spent if used in gaining a knowledge of advertising, but I'll just propound a few 'printing' queries at random. If you know the answer to any of them, put up your hand. If not, I'll do the answering myself so as to get along to the next question. All ready now?"

Havens nodded, and the other boys, sensing that the little discussion was going to develop an interesting finale, drew their chairs closer.

"All right," said Strang, at Havens' nod, "let us start right at the beginning: If one of your customers should ask who invented printing you would, no doubt, speak right up and say 'Gutenberg'— and feel pretty sure about it, too. But do you know that the name of the real inventor of printing and the place where printing was first used is about as clear as the income tax rules — and about as much argued about? That four different men and four different countries claim printing as their own? Well, it's a fact. Gutenberg, Coster, Waldfoghel and Castaldi are the men — and Germany, Holland, France and Italy are the countries.

"You know, Havens, that our modern presses enable us to get ten thousand impressions in the time that it took to get one a few hundred years ago. But do you know what three inventions did most to bring this condition about? Yet all three of them came within forty years of each other. They were the paper-making machine invented by Fourdrinier in 1803, the printing-machine invented by Koenig in 1811, and photography, invented by Daguerre in 1839.

"And speaking of paper and printing-machines, do you know that up to the time of Fourdrinier's invention all paper was made by hand, one sheet at a time? Or that the first printing-presses were made entirely of wood and that for three hundred years after they were invented, wood was still the material used in their manufacture? That when, in 1800, Charles, third earl of Stanhope, replaced the wooden frame of a printing-press with iron, the change was characterized as the only vital improvement in the art of printing made in three hundred and fifty years?

"And now on the subject of type. If I asked you to point out roman type you would jump up in glee and proceed to do so, but do you know that a type

resembling our roman was used away back in 1460, and that previous to that time the only type used was gothic?

"You talk knowingly about Caslon type, but do you know who Caslon was? That he was an Englishman, born in 1692, and that he was not a printer by trade but an engraver on gun-barrels? That he went into the typefounding business and soon after issued his first specimen-sheet of Caslon roman, from which we get our standard book types of today?

"Bodoni is a name you juggle around quite a lot, but do you know whether that name ever belonged to a man or was just wished onto a certain style of type? And yet Bodoni was master printer to the Grand Duke of Parma away back in 1577.

"Do you know that italic type is supposed to be an imitation of the handwriting of Petrarch and that it was cut for Aldus Manutius at Venice during the early part of the sixteenth century?

"Enough of types. Let us move on to printing. How many of you know who Pfister was? Not one of you. And yet, in 1462, he printed a half dozen books, all illustrated with woodcuts — the first books in the world to contain printed illustrations.

"Who knows who Caxton was or that the first books printed in England came from his press about the year 1477? It may interest you to know, Havens, that Caxton was also the first man to use an advertising poster as a help in booming the sales of one of his books, instead of depending solely on his knowledge of printing to turn the trick.

"Not one of you boys has ever seen a book without a title-page or a table of contents, but did you know that these things did not exist before the year 1460? Nor did a book have an imprint or a printed illustration before then. In point of fact, up to the year 1700, printers were forbidden by law in England to put their name on the output of their presses.

"With regard to color: Do any of you know how far back color dates in printing? That, for instance, before the year 1500, printers who used color in their work were as scarce as the orders Cortley brings in on a Saturday morning?

"You think that four-color work is wonderful, but do you know that in 1818, William Savage, of England, reproduced a series of paintings by means of wood blocks, some of the finished prints being made in as many as thirty distinct colors?

"Who knows that before the sixteenth century there was no such thing as a book that you could carry about with convenience? That it was usually necessary to hitch up a team if you wanted to borrow a book from a friend, and that only with the coming of the small octavos and quartos in the sixteenth century did book borrowing become a fine art—due to the ease with which volumes could be slipped into the pocket?

"Take the matter of newspapers: Do any of you know that the first paper to be printed on a steam-press was *The London Times*, in 1814? That the press used printed one thousand one hundred impressions an hour and was looked upon by the good people of that day as being driven by the devil himself — while today our newspaper presses have a capacity of one hundred and forty-four thousand sixteen-page newspapers an hour, delivered folded and counted?"

Strang paused, looked around at the boys, and then shot a glance at Havens.

"I thought you said you knew printing," he remarked to that worthy. "Why, the facts I have given you are the mere externals of the art — the things any printing salesman should know. Surely, you can't believe that a customer who asks you to tell him something about printing will be satisfied with

an explanation of the mechanism of a printing-press — or that dry-as-dust information of that kind will hold his interest and make him look upon you as a man who really knows his business.

"I said that I agreed with you in the statement that a knowledge of printing was a good thing, but it would seem that I didn't mean exactly what you meant. The printing facts I have briefly outlined are the kind that any advertising man would be interested in, and if you are honest in your conviction that a knowledge of printing is more to be desired than a knowledge of advertising, those are the things about printing that I would suggest you learn — even if it is necessary for you to take a correspondence course in order to do it."

With which parting shot Strang rose from his chair and walked over to his desk.

THAT SINGULAR PLURAL AD

BY ARTHUR PEMBERTON



IN the morning that the advertisement here shown appeared in a paper of large circulation through central New England, uncounted proofreaders woke to misery. On the same page, at practically the same stroke of a pen, and in equally important type, they were cited to be in quite the same demand as a shoemaker — with the added sting of such faint catch-lines as to leave apparently just five words in the advertisement!

One person (myself) realized the meaning of it all. It arose from one of the New England failings (better say "never-failings") — an overwhelming habit of thrift. To secure at one moment and by an inspiration of ge-ni-us* an artist for the wonderful dome that shelters the brain and a skilled artizan for the under-masonry of the whole structure of man — at least it did not daze me. It has occurred before. For hereabout, at certain seasons, was wont to appear in a few papers: "Lumberman wanted; must be a good player on the bassoon."

*Years ago, when Bret Harte began to be famous in the East, an author who had known his early struggles was entertained at a famous club in Boston. On being questioned the man gave a glowing description of Harte. After a time, Longfellow (who always pronounced the word peculiarly) asked, seemingly joking, "But is he a ge-ni-us?" Quickly came the reply, "Well, Mr. Longfellow, everybody knows there's not a three-syllabled genius outside of New England."

"Regular wood-wind chopper" is the way they should have expressed it.

Perhaps, more charitably, there is another logical (and psychological) explanation of such curious conduct. Extraordinary, bizarre, or even foolish combinations are the cap and bells of advertising — they seize the eye and brain: "Punch in the presence of the passenjare;" "The ham what am;" "Wehavit," "Jitneys," "Delco," "Kodak" — a host of minted words and phrases.

Most of the clever things work on the "balanced denial" principle, "By neglecting style you attain to style." Utter lack of formulation has been the sole success of many — they black-jack their E. Z. Mark readers. A ready and caustic reviewer says of a latter-day book, "It is not a literary work, but a stone-crusher — yet maybe you receive a gritty mouthful of truth."

All printers and advertisers (self or other) have a burl in the grain or a bug on the brain. Very harmless sometimes, perhaps only a few pet phrases. One great spreadabout of our day constantly writes of "potential possibilities"; a friend of his always mentions reverentially "the out-of-doors." Horace Greeley was known by his eternal "Go West, young man, go West," just as a present-day New Yorker says to his composers, "Play ball!" Then there's a neighbor of mine, a sad-faced churchman, whose office windows have

PROOFREADER

WANTED, with

EXPERIENCE

Please state salary; also a man with some knowledge of

SHOE REPAIRING

Steady work. Address D 40 Planet office.

small diamond panes, leaded; whose types are Gothic and Caslon text, Tudor and Priory, and who sets up everything in a Missal style. Does he gain anything by it? Yes — Fame! Another has a penchant for cleanliness, and hands around a broom morning and evening through all the alleys. (It is said the influenza smote him sorely.) Really, the man who oppresses me the most is what I call a “lower-case fiend.” He attends to advertising, and (when folk will let him) puts it thus:

**“a new book
out to-day
beauty ^{and} the beast”**

Always Cheltenham Bold; always “l. c.”; always even lines; “never-no-points.” I wouldn’t be as one-ideaed as that fellow for a million shekels! But don’t we all know the guy, or, at least, his prototype?

Only yesterday a journeyman printer, whose name is S. Ivory, came to me to show upon proof a foot-note reading “I See Smith, *Everyday Mag.* vi. 5.” A bold mark crossed out all words beyond Smith, replacing them with the characters l. c. “Ow can I putt it lower-case, sir, when it was that very plain before, and is naow crossed aout?” My eye had a fraction of a second to travel to the preceding note — same author, magazine, and page. So I said soothingly, “I think he must mean l. c. for loc. cit.; it is the place cited before.” . . . Did you ever hear a Londoner (E.C.) exclaim “Oh” in a somewhat excited manner? It was a very circumflex ô — rose to a height in the center, and was quite ten vowels in length.

Once in lower Fifth avenue I saw a sign, roughly executed, at an elevator entrance to one of the big clothing shops. It read “FEENASHARS WANTED.” It remained for days, and I asked a Jewish social worker who knew the people to induce them to change it. “Oh, no,” said he, “they get more responses from just that style of thing.” We never really become hardened to such signs, even in a city that puts up Exit instead of Go Out and Entrance for Walk In; that has Boulevard and Plaza and Ramp and Escalator. Will some of the present gilded palaces become tea-pagodas with geisha-girls, or “chop-suey cafés”? (Lord save us.) Or if our nation’s sphere of influence must take in Turkey shall we have fezes and turn our college into ulemi?

Exactly why I scorn the words muskeg, galore, pariah, prewar, marimba, bronchopneumonia, favus; why I detest small twins named Earl and Pearl; why flair excites me like a salt rub after a Turkish bath, or “smokes” and “lights” (abstraction for reality) give me an unusual pain — may be explained by the fact that they interrupt the normal direction of thought, or reverse the mental engine. This head-line in a morning paper was a ready producer of a “queered” system: “YEGG FORCES SOAR INTO CELLAR.” For my part, I should slide the stair-rail, not take an airplane — it was as if I had seen a poster on the sky. Soar, usually a verb, is here a man’s name; forces is the verb; yegg is the subject of the sentence. So Henry Soar, though no doubt sore over his bodily treatment, has unwittingly helped to put a psychic nettle-rash upon many innocent citizens. Ten days later the same jazz artist in his usual morning column had the courage to renew his rococo effects — this time printing:

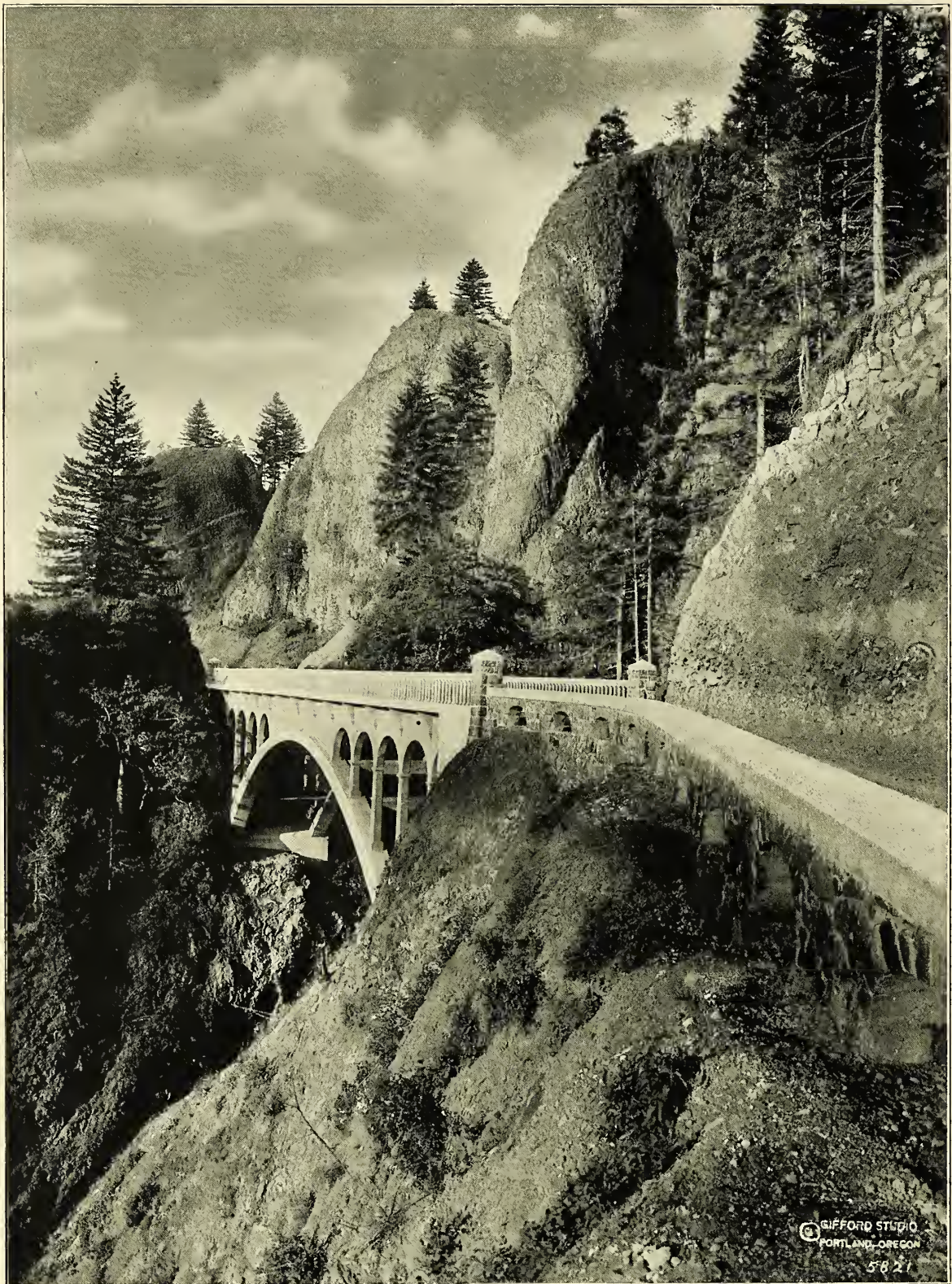
“WOMAN FIRES SHOT AT MAN IN YARD.”

“OBJECTS TO FLOWERS TAKING POSTS.”

Now why should an angelic feminine being, in the early spring, object to the faithful crocus, tulip, *et id omne genus*, welcoming the morning sun, right at their appointed stations? The fact was, she objected strenuously to a man, said to be named Flowers, who she alleged was wilfully and with malice aforethought absquatulating with and concealing some (so-called) cedar fence-posts, sequestered from her property.

A fellow feels sudden spring fever and a cosmic urge when faked heads and haunting “nonce-words” arrive. Chresard, goo-pie, nabisco, lollipops, spoop! The eye and brain receive a shock; the ear settles them gradually (as if one might, after climbing a tree sufficiently, learn to “make a noise like a nut”). They fall into a category, as in Lear’s nonsense verses “jubjub” finally discloses itself as jujube; and as the oldest college fraternity is known to have its “spoops” regularly, the inventive brain trying to make four out of two-and-three gradually bridges the mental chasm. Truly, the English philologist, W. W. Skeat, hits the mark when he says, “The street slang of today will be Oxford and Cambridge classical English in twenty years.” Then we shall have “Extraordinary English A” courses and treatises on “Super-advertising.”

THE press is good or evil according to the character of those who direct it. It is a mill that grinds all that is put into its hopper. Fill the hopper with poisoned grain and it will grind it to meal, but there is death in the bread.—Bryant.



SHEPPERD'S DELL AND BLUFF

One of the beauty-spots on the Columbia River Highways visited by the members of the National Editorial Association while at Portland, Oregon



EDITORIAL

THE editor of this journal enjoyed the privilege of traveling with the members of the National Editorial Association on their Victory Tour during the month of August. He took great pleasure in visiting the printing-plants at the different cities at which stops were made, and it was a source of great gratification to find so many regular readers and students of *THE INLAND PRINTER* at every place visited, and to come into personal contact with them. Throughout the Great Northwest, traveling across Western Canada and down through the States of Washington and Oregon, we found many plants which, from the standpoint of equipment and efficient layout, will rank among the best we have ever seen. It is a pleasure, indeed, to visit such plants. Everything goes on smoothly, not a hitch in the work of getting the papers or jobwork to press, and the advantage of having all the equipment conveniently arranged is easily seen. Some of the places visited were a considerable distance from the source of supply, and we take this opportunity to express our admiration of those who go out into such places and are there, among great difficulties, doing a noble work in helping to build up communities and to give their readers the news of what is going on in other parts. To these men great credit is due. The editor takes this opportunity to express his hearty appreciation of the many courtesies that were extended him throughout the entire trip, and to extend a hearty hand-clasp across the distance.

How to Help Solve the Present-Day Problems of Production.

The above subject was assigned to the editor of this journal at the editorial session of the annual convention of the Associated Business Papers, Incorporated, held at Chicago on September 18, 19 and 20. Upon being urged to give wider distribution and greater prominence to his remarks, they are presented here without further comment:

As I view the situation, the greatest problem confronting the country at the present time in regard to production is labor. All of the reports received from business institutions in all lines and in all parts of the country resolve themselves down to this one point. Those who attended the "Our Country First" conferences in this place just over a week ago will recall how every reference to the need of increased production came right back to this same question—the decrease of production due to unsettled conditions among labor.

Production, at present, is being retarded principally because of the unrest among the so-called laboring classes. Solve the problem of unrest among labor and the problem of production will, in a large measure, take care of itself.

It is to be deplored that a great deal of this unrest is due to the fact that many of the leaders of labor who are now in the saddle are not of the conservative type, but are working to further their own ambitions. Yet labor is not wholly to blame. The present situation is, to a very large extent, a reaction, a reverse swing of the pendulum, from the attitude that has been taken in the past toward labor by the so-called capitalists, or, rather, by the employing classes. I have been a worker in the shop myself and know something of that attitude. Likewise, I have also known the attitude taken by some of the workers in the shop toward those who are at the head of business institutions. Neither side is without its mistakes. The blame for the present condition must be divided—the employers must take their share, the workers theirs. There must be brought about, in some way or other, a reconciliation, a change in the relations between the two sides and in their attitude toward each other. The worker is entitled to proper consideration from the employer, likewise the worker must also recognize the fact that the employer must have proper consideration, and when the two sides can get together, settle their differences and work in harmony, we will see a great change in the problem of production, and that problem will be a long step toward solution.

As bearing on this line of thought, let me quote a paragraph from a recent issue of *Manufacturers' News*:

Labor leaders and sociological thinkers are steering their constituencies wrong. They are trying to make the public believe that the remedy is a short day's work. Such reasoning is fallacious. We are without sufficient supplies, and the only way to replenish the stock quickly is to work overtime. Instead of talking of a six or an eight hour day we should be talking about a ten or twelve hour day until production equals the demand. If the workers and the business men could be made to see the situation as it is and would put their shoulders to the wheel, relief would soon come.

Again, we find another reference along similar lines in the September report from the National City Bank of New York. Commenting on the labor situation, this report states:

The labor situation is disquieting because the unrest which is prevalent tends to lower production, when the only possible remedy for the conditions complained of is in larger production. It is a trying time, a time which tests the sanity and patriotism of would-be leaders and groups. Every one who has any understanding of economic law and of social progress must be anxious that sober counsels shall prevail, and that the entire machinery of production shall be worked without interruption and with the highest possible efficiency to relieve the existing scarcity. This is no time for turmoil and strife, for class struggles or inflammatory speech. The men who

have the qualities for wise leadership know that most of the troubles of society are due to the failure of people to understand one another, and they seek in times like this to quiet excitement and bring men together, rather than to intensify feeling and aggravate the disorder. What is wanted now above everything else is work, steady, earnest work to repair the wastes of war and make good the shortage of necessities and comforts which has resulted from the four years' interruption of industry. There is no other way to make it good.

Then, as regards the responsibility for social conditions, the report states:

No group is justified in threatening to pursue a policy which is wrong in principle, and which would produce chaos if adopted by all. There is no justification under our form of government for threats against the Government or against society. Each group is as much responsible for good government and for the wise direction of society as any other. The orderly participation of all is not only invited but enjoined as a duty, and no class has a right to say that some other class, or the Government, must, forthwith, produce satisfactory conditions. The plain fact is that neither the Government nor any single class can do much to ameliorate present conditions. Nothing but greater production can give a greater supply of the things that everybody is wanting and threatening to fight for. The Government has very little to do with production, and is chiefly active in hampering it. Production depends upon hard, steady work, and the full-time operation of machinery. When all classes recognize this and join hands to produce an abundant flow of necessities and comforts, the blessings of abundance will descend upon this troubled world, and not before.

In the resolution under the heading "Relations of Employer and Employee," adopted at the "Our Country First" conference, there appear the following references (I quote only two sections of the six under that heading):

SECTION 1.—Adequate and efficient production is the basis of social well-being and progress for the individual and the community. It is the duty of the wage-payer, wage-earner and the community to exert every reasonable effort for improving and increasing the quantity and quality of production. It is in the public and individual interest to secure productive efficiency through the stimulus of adequate personal reward. It is essential to recognize that mental effort of management as well as physical labor must be encouraged and properly rewarded, and that capital, without which industrial enterprise would be impossible, is equally entitled to receive its adequate compensation, each in accordance with its contributory value.

SEC. 5.—The prevailing high cost of living is the inevitable consequence of such causes as lessened production of necessities of life and decreased productive efficiency, inflation of money, abnormally high wage rates and unduly high prices, continued exercise of war powers by the Government and governmental wastefulness in expenditures. Employers and employees, individually and by their duly instituted organizations, should pledge themselves to exert every reasonable effort for the elimination of disturbances tending to interrupt or retard production, and for a speedy return of all industry to a normal basis.

Probably many of you read the interview with Theodore N. Vail which appeared in the last issue of the *American Magazine*. Mr. Vail made this statement:

Far too much fuss is made by business men about the high wages now ruling. The amount of wages paid is not the great, big, dominant factor in industry or business. The predominant, the determining factor, is the amount of production per unit of labor or effort. It is far more important to get labor interested so that it will put forth intelligent, enthusiastic effort than it is to get labor to accept lower pay. Why, the production per worker today, taking labor as a whole, is incalculably greater than it was twenty years ago, thanks to the invention and introduction of all kinds of labor-saving machinery.

There in a few words is given the crux of the whole situation, the solution of the whole problem: "*The predominant, the determining factor is the amount of production per unit of labor or effort. It is far more important to get labor interested so that it will put forth intelligent, enthusiastic effort than it is to get labor to accept lower pay.*"

I have given these quotations from various sources in order to bring out the point that all attempts to solve the problem of production come right back principally to the problem of labor; also to show how near the latter problem is to a solution, yet how far off that solution seems to be. If only some common basis of understanding could be brought about between both sides the whole

problem of production would vanish. I have been looking forward with great hope to the conference of representatives of both labor and the employers, which has been called by President Wilson at Washington for next month, as that conference should, if properly conducted, go a great way toward relieving the situation. Let us hope it will be conducted rightly.

There are other matters which must also receive consideration in connection with any discussion of the problems of production, and the first of these that I shall mention is one that rests with the inventive genius of the country. That is the development and introduction of more labor-saving machinery and more efficient methods of production. In the statement quoted from the interview with Mr. Vail appears the following:

The production per worker today, taking labor as a whole, is incalculably greater than it was twenty years ago, thanks to the invention and introduction of all kinds of labor-saving machinery.

There is scarcely one of us present who has not seen the remarkable increase in production in all lines of industry that has been brought about by improved machinery and methods. But who will say that the end has been reached? There is still considerable room for improvement, and the inventive genius must be encouraged to go on with the development of machinery and methods that will make it possible to secure the greatest output with the least waste of time and effort.

Furthermore, study of the workers, which has received such great impetus during recent years, must be continued and extended in order that each one will be in the position in which he or she can work to the best advantage and produce the best results. It is true that one can adapt himself to any form of work if he has the inclination to do so. Nevertheless, it is also true that every one of us is better adapted for some particular line of work, and the character of work for which we are best fitted must be discovered before we can derive the best results from our efforts. Surely there is much greater incentive to put forth harder and more persistent effort when we are working at something for which we have a natural liking.

Probably most of you have read the short article recently sent out by Col. Arthur Woods, the assistant to the Secretary of War, on the subject of industrial training. There are a few points in that article that should receive a good bit of consideration in connection with solving our problems of production. Let me emphasize just one or two:

With the cost of living soaring higher daily, the question of efficiency in production and manufacture has come to the front as the issue of most fundamental importance in the solution of the living problem. It is becoming clear that some remedy must be found for a situation in which thousands of American workers, earnest, respectable men who are doing their best every working-day of the week, are nevertheless attaining an output of not over thirty-five per cent of their best human capacity.

American factories are today using six million or more workers to do what four and one-half million men could do as well if they were fairly trained. This means that American manufacturers are paying the wages of one million and a half workers who are really adding nothing to the total output of the industrial system. In the manufacturing section of New England—and few portions of the United States are more important in the production of our daily necessities—factory experts have stated that the factories are not more than sixty per cent efficient in output, merely for want of more skilled and intelligent man power.

Colonel Woods then sets forth a few instances to illustrate the value of industrial training. He says:

That greater production means lower prices is axiomatic. That this result can be accomplished with those very men who are at present classed as unskilled laborers is abundantly proved by the experience of a number of factory owners. The superintendent of one of the biggest metal-working establishments in the country states that mechanics who had been with them for two years were given one week of training, as a result of which they doubled their individual production. In another plant a worker returning from the training department by 11:00 o'clock did what has been estimated formerly to be a day's work.

Then Colonel Woods brings out rather a strong point that should not be overlooked:

Bearing in mind these random illustrations of the possibilities of industrial training, what is the country doing today to accomplish the same result on a larger basis? The answer can be given briefly without noticeable inaccuracy. It is doing just exactly nothing at all. The United States spends seven hundred million dollars annually on general education. It spends five thousand dollars of public money on any one who has sufficient means to live without wage-earning in the years between sixteen and twenty-one. But it seldom spends a single dollar on making a mechanic. Where millions are spent for a few thousand professionals, nothing is spent for the millions who produce our necessities. So long as this condition persists, no remedy for the high cost of living can be successful, because it is only by going to this fundamental feature of the problem that anything can be accomplished.

This brings up another line of thought: Why wait until a worker is in harness or learning an occupation before finding out whether he is properly equipped by nature for that occupation? Why not start in earlier and thereby avoid much of the difficulty caused by constant changing from one kind of work to another? This is a problem to be solved by our educators, and here, also, is need of greater encouragement in order that it may be made possible for those who have the education and training of the coming generations in charge to devote more attention to finding out the line of effort to which the child is best suited by nature, and then developing the child along that line.

In introducing new and more efficient machinery and methods and other new systems into our industrial activities, another problem arises, and that, again, is the attitude of the worker. There seems to be a natural tendency for the worker to feel that labor-saving machines are going to mean less work for him, and that they will decrease the possibility of continuous employment. A little reflection will readily show the fallacy of this attitude, but nevertheless here is where care and judgment are necessary. The worker must be shown that those machines and methods will not decrease his chances for steady employment or force him to accept lower wages, but, on the other hand, by increasing the output and decreasing the cost of production will bring about a greater demand.

As an illustration, let me cite an instance from the printing industry, with which I am naturally best acquainted. We are all familiar with the change from the days when all type was laboriously set by hand to the present methods of setting type by machine. At the time of the introduction of the linotype machine, a large number of the compositors of the country were up in arms, ready to fight it and put it out of business. Why? Merely because it would do away with setting type by hand and therefore they would lose their jobs. Did they?

No! It was fortunate that the head of the International Typographical Union at that time, the lamented William B. Prescott, was a broad-minded, far-seeing man, a man with a vision. Sensing the situation, he set forth squarely the fact that with the development and perfection of the machine there would come a greater demand for printing, the output would be greatly increased, and that would mean more work for the members of the union. His judgment has been proved correct many times over.

Another instance from my own experience by way of illustration: I was working in the shop at the time the installation of cost-finding systems was first advocated in our industry. We were given time-sheets and told we were to fill them out each day in addition to registering our time on the clock morning, noon and night. No explanation was given as to why those time-sheets were called for. Naturally, many of the men (and I confess I was one of them) took the attitude that it was merely another scheme to keep a check on the amount of work they did and so opposed it, and their feelings toward the "boss" were not improved.

This experience proved valuable to me a few years later, when I undertook the work of installing a cost-accounting system in a plant where I had been in charge for some time. When talking with the men and explaining the operation of the time-sheets to them, I made it a point to emphasize the fact that it was necessary for the owner of the plant to know how much time was spent on each piece of work so that he could sell it at a price that would enable him to pay their wages and also assure the continuance of the business. There was no difficulty whatever in getting the system working properly. On the contrary, every man in the plant gave the fullest measure of coöperation.

So, I say, in introducing new machinery and improved methods the worker must receive consideration and be shown that they will not prove detrimental but beneficial to his interests. A little judicious explaining will save a heap of trouble nine times out of ten.

Summing the whole matter up, it seems to me that the solution of the present problems of production can be stated in the following points:

First.—Closer relationship between the employer and the employee, so that each will have a clearer understanding of what is in the mind of the other, and thereby, through closer coöperation, avoid the industrial difficulties and the attendant decreased production which we are now experiencing.

Second.—The development and adoption of more improved labor-saving machinery, and more efficient methods of operation, in order to give the greatest amount of production with the least possible waste of effort.

Third.—The further introduction of vocational guidance and industrial training, in order that we may have workers who are better equipped, both by their natural tendencies and the proper training and guidance of those tendencies, to take their places in the industrial plants.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE paper controller, H. A. Vernet, says that 315,724 tons of waste paper were collected last year.

A NEW publication, *The Bookplate Magazine*, has appeared. It is the organ of the British Bookplate Society.

DUBLIN printers have had trouble again. Five hundred struck in July because of a disagreement between them and the employers regarding working hours and the conditions of employment.

ONE paper concern during its past fiscal year declared a dividend of 280 per cent; another one of 125 per cent, while another had a profit of £213,361 as against one of £195,802 in the previous year.

THE cost of paper and printing for the use of the British government departments for the year ending March 31, 1919, was £5,380,828 (\$26,177,728). The excess expenditure over the gross estimate amounted to £4,205,884.

THE extent to which the British paper trade was affected by the war is shown by the export figures. Before the war the total of the paper exports for the first five months of the year was 1,500,000 tons, whereas for the corresponding time of this year the quantity was only 22,500 tons.

PRESS correspondents at Versailles were highly indignant at the limited accommodations provided and the restrictions put upon their actions. Some of the arrangements were looked upon as insulting, especially the confining of the press people in a small barbed-wire enclosure during one of the functions.

"To WIND up the war period," every married man and married woman employed at the Thomas Owen & Co. Paper Mills, at Cardiff, received a sovereign for each year of service and every single man and single woman 16 shillings. Many of the employees have from thirty-four to fifty years of service to their credit.

THE financial secretary of the Treasury reports that the Royal Stationery Office, in the three years ending December 31, 1918, sold 25,900 tons of waste paper, realizing from it £215,634 (\$1,049,059). In addition, admiralty waste paper was sold for £600 and postoffice waste paper for £61,635 (the two totaling to an additional \$302,773).

ACCORDING to its eighty-second (annual?) report, made for the year ending December 31, 1918, the Scottish Typographical Association at the close of the year had a membership of 2,210 case journeymen, 902 machine journeymen, 19 case apprentices and 14 machine apprentices—a total of 3,145. It had funds to its credit totaling £19,885 8s. 12½d. (\$96,740.82).

THE employees of the Stephenson & Blake typefoundry, at Sheffield, went out on a strike recently for a minimum weekly wage of £3 12s. 6d. (\$17.64), including war bonus and certain alterations in piece rates. The head of the firm declined to grant the concessions desired. The men point out that, although they are highly skilled workers, their pay is considerably less than that of the city's menial employees.

At the last annual meeting of the Master Printers' Federation, held in Blackpool, the following resolution was unanimously adopted: "That the Federation of Master Printers and Allied Trades of the United Kingdom is strongly in favor of the scheme for the standardization of paper as amended by the committee representing the master printers, papermakers, wholesale stationers and manufacturing stationers, and urges the other associations to agree to the suggested standardization without delay, in order that all paper may be manufactured, packed and sold under this standardization scheme."

THE Monotype Users' Association and the Typographical Association recently arrived at an agreement as to wages, according to which the towns and districts are to be ranged in six grades, in which day operators will receive in addition to the day case rates respectively the following advances: 8½, 8, 7½, 7, 6½ and 6 shillings; and for night work respectively the following advances: 17½, 17, 16½, 16, 15½ and 15 shillings. The weekly hours shall not be over forty-eight for day work and forty-four for night work. Other parts of the agreement cover overtime and apprenticeship. The piece scale at present writing has not been adjusted.

THE Linotype Users' Association and the Typographical Association have entered into an agreement, in force May 24, by which the towns and districts shall be ranged in six grades, for which the advances upon the weekly jobbing-case rates shall be respectively 8, 8, 7½, 7, 6½ and 6 shillings for those engaged upon day work, and respectively 9½, 9, 8½, 8, 7½ and 7 shillings for those on night work. (The jobbing-case rates are those established by an agreement between the Master Printers' Association and the Typographical Association, as stated elsewhere.) The weekly hours for linotype operators shall be forty-eight for day workers and forty-four for night workers.

DUTCH EAST INDIES.

THE Government of the Dutch East Indies recently appointed a committee to inquire into the possibility of organizing an aviatic postal service.

At a congress of master printers held at Bandoeng, the chairman, J. Admiraal, of the Albrecht Printing Works, who has done his utmost in speech and writing to promote the local paper industry, stated that the establishment of a pulp-mill in Java is now assured. It is understood that bamboo will be used in this pulp-mill.

FRANCE.

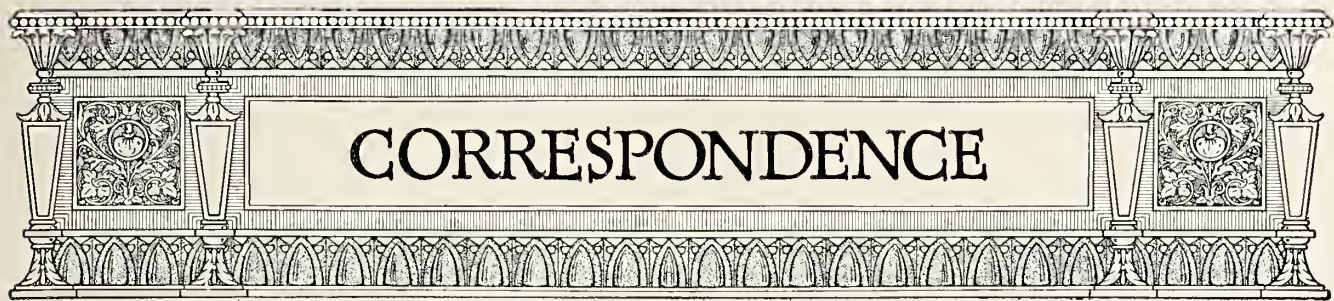
THE executive committee of the Typographic Federation has made a protest because of the brutal interference by the police (resulting in bloodshed) with the labor manifestations on May 1, in Paris. It is pointed out that the manifestations passed off most calmly in the provinces.

A FRENCH patent has been obtained on a method of producing a new form of advertising, namely, to print advertisements of all kinds—in a paler ink—over the reading-matter in newspapers and periodicals. These thereby attain the maximum of exhibition and efficacy, being continually under the eyes of the reader and can not be ignored.

At a meeting of printing-office workers, held in Paris April 27, a number of resolutions were passed, from which the following interesting excerpts are made: "We protest against the maintenance of standing armies, which weigh heavily upon all nations, and serve some nations to break up the revolutionary movements in other nations. We demand immediate and complete demobilization. We raise our voice to demand the stoppage of the sending of troops to Russia, for the purpose of imposing the wishes of the entente nations upon the young European republics. It is desirable that the governments of themselves be inspired to obtain a full and complete amnesty and a peace without annexations that carry with them the germs of future wars."

HOLLAND.

A NEW work, "*Nederlandsche Bibliographie, van 1500 tot 1540*," a dissertation, illustrated with printers' marks and wood cuts, by Wouter Nijhoff, which deals with some 2,200 books printed in the Netherlands between the years 1500 and 1540, is announced from the press of Martinus Nijhoff, at The Hague. It is issued in fifteen parts of about sixty-four pages each, at 3 florins (\$1.22) per part.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

The Printing Industry of Sweden.

To the Editor:

STOCKHOLM, SWEDEN.

The interest in American machinery among Swedish printers is not a thing of yesterday only. This interest was obvious several years ago, as was also the interest in American methods of cost calculation. During the first years of this century the interest in American type-faces and foundry type was very lively, but as the printers in the Scandinavian countries use type of French or German systems exclusively, it was impossible to introduce and use American foundry type. The American type-faces used in Sweden nowadays are mostly introduced through the different composing-machines, such as the linotype, monotype and intertype, and a few faces that have been cast on the Didot system by some of the German typefounders. The Swedish typefoundries are but few and their influence on the characters of the type-faces used here has been of less importance, as they have principally been kept busy casting "sorts" and spacing material. The Berling typefoundry at Lund, south Sweden, is an exception from the above, as it has — if even with long intervals — engraved new faces and ornaments. Some of its novelties are very probably of American origin.

As regards machinery, the first linotypes were imported in 1897. These first machines were bought and imported by *Stenska Dagbladet*, one of the most prominent daily newspapers in Stockholm and Sweden, but all the machines that have followed the first Model 1 have been imported by the different manufacturers' agents. At present about three hundred linotypes and intertypes and several monotypes are in daily operation in Sweden. Of other kinds of machinery, Miehle and Cottrell two-revolution presses, Golding and Chandler & Price platen-presses, autopresses, etc., are found in use in many Swedish printing-offices. On account of the high prices on American presses in comparison to the prices quoted by Danish, German and English manufacturers, the American presses have not come into such an extensive use as they, on account of their superiority, so well deserve.

American bookbinding machines, such as paper-cutting and book-sewing machinery, etc., have also found many purchasers in Sweden. Especially may be mentioned the Oswego paper-cutters and the Smyth book-sewing machines, which machines well hold their high position in competition with European machinery for the same purposes.

The great distance between Sweden and America, with the consequent long time of delivery, is of course a great impediment, which makes it difficult for American machinery to find a ready market here. It is to be hoped, however, that the livelier business connections between our country and the United States, which seem to come into effect now, will bring about speedier communications and perhaps even consignment stocks in our country.

Paper from American mills has also been sold to some extent in Sweden, especially finer grades of writing and book papers.

On account of the rather insignificant intercourse between our countries, America from a business standpoint was for many years mostly considered as the land of "bluff" and "humbug," from which one hardly could expect to receive good and reliable machinery. The connections grew, however, year by year at a slow but steady pace and the confidence was increased with every year. So the war came and nearly cut off all communications, a thing which at first did not cause any great deal of anxiety among the average people. This was perhaps to a great extent due to the old and lively intercourse with Germany, which had made our civilization and way of thinking in many ways akin to the German. As a consequence, many people believed in Germany and that the outcome of the war should be in favor of that country. As the time passed on (especially during the last year of war) it became more and more obvious to all people of greater discernment that this would not come true, and at the same time the interest in American civilization and the products of the American soil and industry became more lively.

Since the armistice was signed (or shortly before that time) the necessity of increased connections with America has become more widely recognized, and many Swedish business men have gone to the United States to study the conditions in their different branches, and to develop old and make new connections. Within our field, the graphic trade, this has also been the case and many business men and tradesmen have visited the United States lately to develop their old connections and study the methods, tools and machinery used in their trade in the New World, to see with their own eyes what can be used advantageously in the shops and plants of the Old World.

The results of these endeavors and investigations will surely be visible to one and everybody within the near future. At present, the time has been too short to show any marked effects.

Notwithstanding the present high rate of exchange on the dollar, many orders have been placed with American manufacturers and it is very probable that more orders could have been obtained by them if they had not been so busy filling the needs of their home trade.

CARL A. LAGERSTROM.

Editor's Note.—We take pleasure in presenting this interesting communication from Mr. Lagerstrom, who is the editor of *Nordisk Boktryckarkonst*, which comes to us through the courtesy of Mr. Carl I. Larsson, of Gumaelius & Komp., Stockholm, one of the visitors to this country mentioned in the letter.

NIGHT WORK.

The newspaper humorist went courting. He stayed very late, so late that the old man called down to his daughter, "Phyllis, hasn't the morning paper come yet?"

"No, sir," answered the funny man, "we are holding the form for an important decision."

And the old man went back to bed wondering if they would keep house or live with him.—*The Franklin's Key*.

THE COSTS OF JOB-PRINTING—EXTRA GRADE COMMERCIAL WORK.*

NO. 8—BY R. T. PORTE.



IT is certainly very gratifying to know that this series of articles has aroused such a great amount of interest. Both the editor of *THE INLAND PRINTER* and the subscription manager have written me that they have had many calls for back issues, and the numbers of letters received, asking for more information and also praising the articles and the tables and scales, have exceeded even our fondest expectations. The series of articles was started with some timidity as it was thought it would be hard to interest printers in figures and tables such as we proposed to publish, but now all doubts are

A printer was asked what the price on a certain blank book was, and after looking it over, running through the pages, at once said, "Twenty-two dollars."

The party asking the price was very curious to know just how the price was arrived at, and made bold to so ask.

"Why," said the printer in surprise, "the book is worth that because it is worth that. Anybody can see that."

Having thus settled the matter, the argument was ended.

Not very far away was the printer who based his prices on what he thought his competitor was charging, and the only way he had of telling what his competitor was charging was what his customers said the other printer had asked. In fact, some ten or fifteen years ago almost all prices on printing were mere guesswork, and nearly every printer charged what he figured he could get, and—heaven help us—there are thousands of printers who are so figuring today.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	3½ Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.35	\$2.15	\$2.95	\$3.80	\$4.60	\$5.40	\$6.20	\$7.00	\$8.60
250.....	1.50	2.30	3.10	3.95	4.75	5.55	6.35	7.15	8.80
500.....	1.70	2.50	3.30	4.15	4.95	5.75	6.60	7.40	9.05
750.....	1.90	2.70	3.50	4.35	5.15	5.95	6.85	7.65	9.30
1,000.....	2.10	2.90	3.70	4.55	5.35	6.15	7.10	7.90	9.55
1,500.....	2.50	3.30	4.10	4.95	5.75	6.60	7.55	8.35	10.00
2,000.....	2.90	3.70	4.50	5.35	6.15	7.05	8.00	8.80	10.45
2,500.....	3.30	4.10	4.90	5.75	6.55	7.50	8.45	9.25	10.90
3,000.....	3.65	4.50	5.30	6.15	6.95	7.95	8.90	9.70	11.35
3,500.....	4.00	4.90	5.70	6.55	7.35	8.40	9.35	10.15	11.80
4,000.....	4.35	5.30	6.10	6.95	7.75	8.90	9.80	10.60	12.25
4,500.....	4.70	5.65	6.50	7.35	8.15	9.20	10.25	11.05	12.70
5,000.....	5.05	6.00	6.90	7.75	8.55	9.60	10.70	11.50	13.15
5,500.....	5.40	6.35	7.30	8.15	8.95	10.00	11.10	11.95	13.60
6,000.....	5.75	6.70	7.65	8.55	9.35	10.40	11.50	12.40	14.05
6,500.....	6.10	7.05	8.00	8.95	9.75	10.80	11.90	12.85	14.50
7,000.....	6.45	7.40	8.35	9.35	10.15	11.20	12.30	13.30	15.95
7,500.....	6.80	7.75	8.70	9.75	10.55	11.60	12.70	13.75	15.40
8,000.....	7.15	8.10	9.05	10.10	10.95	12.00	13.10	14.15	15.85
9,000.....	7.80	8.80	9.75	11.80	11.75	12.80	13.90	14.95	16.75
10,000.....	8.40	9.45	11.45	12.50	12.55	13.60	14.70	15.75	17.60

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	3½ Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.25	\$2.05	\$2.80	\$3.60	\$4.35	\$5.15	\$5.90	\$6.65	\$8.20
250.....	1.40	2.20	2.95	3.75	4.50	5.30	6.05	6.80	8.40
500.....	1.60	2.40	3.15	3.95	4.70	5.50	6.25	7.00	8.60
750.....	1.80	2.60	3.35	4.15	4.90	5.70	6.45	7.20	8.80
1,000.....	2.00	2.80	3.55	4.35	5.10	5.90	6.65	7.40	9.00
1,500.....	2.35	3.15	3.90	4.75	5.50	6.30	7.05	7.80	9.45
2,000.....	2.70	3.50	4.25	5.15	5.90	6.70	7.45	8.20	9.90
2,500.....	3.05	3.85	4.60	5.55	6.30	7.10	7.85	8.60	10.35
3,000.....	3.40	4.20	4.95	5.95	6.70	7.50	8.25	9.00	10.80
3,500.....	3.75	4.55	5.30	6.35	7.10	7.90	8.65	9.40	11.20
4,000.....	4.10	4.90	5.65	6.75	7.50	8.30	9.05	9.80	11.60
4,500.....	4.45	5.25	6.00	7.15	7.90	8.70	9.45	10.20	12.00
5,000.....	4.80	5.60	6.35	7.50	8.25	9.10	9.85	10.60	12.40
5,500.....	5.10	5.95	6.70	7.85	8.60	9.50	10.25	11.00	12.80
6,000.....	5.40	6.30	7.05	8.20	8.95	9.90	10.65	11.40	13.20
6,500.....	5.70	6.65	7.40	8.55	9.30	10.30	11.05	11.80	13.60
7,000.....	6.00	7.00	7.75	8.90	9.65	10.70	11.45	12.20	14.00
7,500.....	6.30	7.30	8.10	9.25	10.00	11.05	11.80	12.60	14.40
8,000.....	6.60	7.60	8.45	9.60	10.35	11.40	12.20	13.00	14.80
9,000.....	7.20	8.20	9.15	10.20	11.05	12.10	12.95	13.80	15.60
10,000.....	7.80	8.80	9.80	10.80	11.75	12.70	13.65	14.60	16.40

Table No. 5.

Cost of composition, make-ready and running at hour-cost of \$1.40 per hour for composition and 80 cents per hour for platen-press.

dispelled, and it seems that the printers were just waiting for something of the kind.

From all indications some hundreds of "Recipe Books" have been started, and printers everywhere see the great value of getting at the mathematics of the printing business, stopping the terrible guessing that has been going on and, in addition, preventing the costly mistakes that every printer has made in the past. Advancing costs are upsetting all the old theories as to what a job of printing is worth.

This just reminds me of an incident that occurred some years ago. It is not a funny story, by any means.

*NOTE—This is the eighth of a series of ten articles on the costs of job-printing. Copyrighted, 1910, by R. T. Porte.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.40	\$1.85	\$2.30	\$3.15	\$4.05	\$4.90	\$5.75	\$7.45	\$9.15
250.....	1.55	2.00	2.45	3.30	4.20	5.05	5.90	7.65	9.35
500.....	1.75	2.20	2.65	3.50	4.40	5.25	6.10	7.90	9.65
750.....	1.95	2.40	2.85	3.70	4.60	5.45	6.35	8.15	9.95
1,000.....	2.15	2.60	3.05	3.90	4.80	5.70	6.60	8.40	10.20
1,500.....	2.55	3.00	3.45	4.30	5.20	6.15	7.05	8.85	10.70
2,000.....	2.95	3.40	3.85	4.70	5.60	6.60	7.50	9.30	11.20
2,500.....	3.35	3.80	4.25	5.10	6.00	7.05	7.95	9.75	11.70
3,000.....	3.75	4.20	4.65	5.50	6.40	7.45	8.30	10.20	12.20
3,500.....	4.10	4.55	5.05	5.90	6.80	7.85	8.75	10.65	12.65
4,000.....	4.45	4.90	5.45	6.30	7.20	8.25	9.20	11.10	13.10
4,500.....	4.80	5.25	5.80	6.70	7.60	8.65	9.65	11.55	13.55
5,000.....	5.15	5.60	6.15	7.10	8.00	9.05	10.10	12.00	14.00
5,500.....	5.50	5.95	6.50	7.50	8.40	9.45	10.55	12.45	14.45
6,000.....	5.85	6.30	6.85	7.90	8.80	9.85	11.00	12.90	14.90
6,500.....	6.20	6.65	7.20	8.30	9.20	10.25	11.40	13.35	15.35
7,000.....	6.55	7.00	7.55	8.65	9.60	10.65	11.80	13.80	15.80
7,500.....	6.90	7.35	7.90	9.00	10.00	11.05	12.20	14.25	16.25
8,000.....	7.25	7.70	8.25	9.35	10.40	11.45	12.60	14.70	16.70
9,000.....	7.90	8.40	8.95	10.05	11.20	12.25	13.40	15.55	17.60
10,000.....	8.50	9.10	9.65	10.75	11.90	13.05	14.20	16.35	18.50

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.30	\$1.75	\$2.15	\$3.00	\$3.75	\$4.70	\$5.55	\$7.35	\$9.00
250.....	1.40	1.85	2.25	3.10	3.95	4.80	5.70	7.55	9.20
500.....	1.60	2.05	2.45	3.30	4.15	5.00	5.95	7.75	9.45
750.....	1.80	2.25	2.65	3.50	4.35	5.20	6.15	7.95	9.70
1,000.....	2.00	2.45	2.85	3.70	4.55	5.40	6.35	8.20	9.95
1,500.....	2.35	2.80	3.20	4.05	4.95	5.80	6.75	8.65	10.40
2,000.....	2.70	3.15	3.55	4.40	5.35	6.20	7.15	9.10	10.85
2,500.....	3.05	3.50	3.90	4.75	5.75	6.60	7.55	9.50	11.30
3,000.....	3.40	3.85	4.25	5.10	6.15	7.00	7.95	9.90	11.75
3,500.....	3.75	4.20	4.60	5.45	6.55	7.40	8.35	10.30	12.20
4,000.....	4.10	4.55	4.95	5.80	6.95	7.80	8.75	10.70	12.65
4,500.....	4.45	4.90	5.30	6.15	7.25	8.20	9.15	11.10	13.00
5,000.....	4.80	5.25	5.65	6.50	7.60	8.60	9.55	11.50	13.45
5,500.....	5.15	5.60	6.00	6.85	7.95	9.00	9.95	11.90	13.90
6,000.....	5.45	5.95	6.35	7.20	8.30	9.40	10.35	12.30	14.35
6,500.....	5.75	6.25	6.70	7.55	8.65	9.75	10.75	12.70	14.70
7,000.....	6.05	6.55	7.05	7.90	9.00	10.10	11.15	13.10	15.15
7,500.....	6.35	6.85	7.35	8.25	9.35	10.45	11.55	13.50	15.60
8,000.....	6.65	7.15	7.65	8.60	9.70	10.80	11.95	13.90	16.05
9,000.....	7.25	7.75	8.25	9.30	10.40	11.50	12.70	14.70	16.85
10,000.....	7.85	8.35	8.90	10.00	11.10	12.20	13.40	15.50	17.60

Table No. 6.

Cost of composition, make-ready and running at hour-cost of \$1.60 per hour for composition and 80 cents per hour for platen-press.

The cost system rather upset things a bit along this line, and made many a printer see that he must not, on his work, use figures that others have set, but rather figure out from his own costs what his work was worth. But the cost system had one bad drawback—it would not tell what a job was worth *before* it was done. Customers have a habit of insisting on knowing something about what they are going to pay before they enter into a contract for a job of printing. In those instances where they could be induced to give an order for the job without a price being stipulated, the cost system was, of course, very handy. Then it was discovered that with a cost system the costs on a job would vary, and something must be done to check up this variation.

Right there is where the tables, scales and other information in your "Recipe Book" come in handy again. If the costs are high, or seemingly so, on a job, the fact can be checked up with similar jobs that you have kept track of in your "Recipe Book" and a fair average ascertained. Otherwise, you will find yourself charging too little one time and charging too much another time, and having some tall explaining to do.

The law of averages is the only thing one can take into account when making tables and scales on which to base a price on a job before it is done — or to give a customer some idea as to what the job is going to cost him when it is done.

I firmly believe in giving a customer a price on a job and just as firmly oppose so-called "bidding," or, as one printer not long ago called it, "turning a printing-office into an 'auction print-shop' and seeking to get work only by getting in the lowest bid." A printer who depends upon getting the greater

Last month we had tables covering the most common, and most used, class of job-printing. Perhaps seventy-five per cent of the ordinary jobwork comes within that class. I never did figure the actual number of jobs in the various classes when making my investigations, but I think that number is fairly correct.

The next highest number of jobs were those almost-out-of-the-ordinary ones where there is something more than just type, black ink, make-ready and pushing the sheets through the press. Here are jobs run in copying-ink; numbering-machines in the form which slow up the running time; extra grade of black and colored ink; work-and-turn forms with rules requiring close feeding; jobs that require close register and careful lock-up; perforating machines or rules run with the form; thin papers that slow down the press, and other things that require more work, slower running presses, or extra ink.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.50	\$2.00	\$2.50	\$3.50	\$4.50	\$5.50	\$6.50	\$8.45	\$10.40
250.....	1.65	2.15	2.65	3.65	4.65	5.65	6.65	8.60	10.60
500.....	1.85	2.40	2.90	3.90	4.95	5.95	6.95	8.90	10.90
750.....	2.05	2.60	3.15	4.15	5.20	6.25	7.25	9.20	11.20
1,000.....	2.25	2.80	3.35	4.40	5.45	6.50	7.50	9.50	11.50
1,500.....	2.75	3.30	3.85	4.90	5.95	7.00	8.00	10.00	12.00
2,000.....	3.25	3.80	4.35	5.40	6.45	7.50	8.50	10.50	12.50
2,500.....	3.70	4.30	4.85	5.90	6.95	8.00	9.00	11.00	13.00
3,000.....	4.15	4.75	5.35	6.40	7.45	8.50	9.50	11.50	13.50
3,500.....	4.60	5.20	5.80	6.90	7.95	9.00	10.00	12.00	14.00
4,000.....	5.05	5.65	6.25	7.40	8.45	9.50	10.50	12.50	14.50
4,500.....	5.50	6.10	6.70	7.85	8.95	10.00	11.00	13.00	15.00
5,000.....	5.95	6.55	7.15	8.30	9.45	10.50	11.50	13.50	15.50
5,500.....	6.40	7.00	7.60	8.75	9.90	11.00	12.00	14.00	16.00
6,000.....	6.80	7.40	8.00	9.20	10.35	11.45	12.50	14.50	16.50
6,500.....	7.20	7.80	8.40	9.60	10.80	11.90	13.00	15.00	17.00
7,000.....	7.60	8.20	8.80	10.00	11.20	12.35	13.45	15.50	17.50
7,500.....	8.00	8.60	9.20	10.40	11.60	12.75	13.90	15.95	18.00
8,000.....	8.40	9.00	9.60	10.80	12.00	13.15	14.30	16.40	18.50
9,000.....	9.20	9.80	10.40	11.60	12.80	13.95	15.10	17.30	19.50
10,000.....	10.00	10.60	11.20	12.40	13.60	14.75	15.90	18.20	20.50

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.35	\$1.85	\$2.35	\$3.35	\$4.30	\$5.25	\$6.20	\$8.10	\$10.00
250.....	1.50	2.00	2.50	3.50	4.50	5.40	6.35	8.25	10.15
500.....	1.70	2.20	2.70	3.70	4.70	5.65	6.60	8.55	10.45
750.....	1.90	2.40	2.90	3.90	4.90	5.90	6.85	8.80	10.75
1,000.....	2.10	2.60	3.10	4.10	5.10	6.10	7.10	9.05	11.00
1,500.....	2.55	3.05	3.55	4.55	5.55	6.55	7.55	9.50	11.45
2,000.....	3.00	3.50	4.00	5.00	6.00	7.00	8.00	9.95	11.90
2,500.....	3.40	3.95	4.45	5.45	6.45	7.45	8.45	10.40	12.35
3,000.....	3.80	4.40	4.90	5.90	6.90	7.90	8.90	10.85	12.80
3,500.....	4.20	4.80	5.35	6.35	7.35	8.35	9.35	11.30	13.25
4,000.....	4.60	5.20	5.80	6.80	7.80	8.80	9.80	11.75	13.70
4,500.....	5.00	5.60	6.20	7.20	8.25	9.25	10.25	12.20	14.15
5,000.....	5.40	6.00	6.60	7.60	8.65	9.70	10.70	12.65	14.60
5,500.....	5.80	6.40	7.00	8.00	9.05	10.10	11.15	13.10	15.05
6,000.....	6.20	6.80	7.40	8.40	9.45	10.50	11.55	13.55	15.50
6,500.....	6.55	7.15	7.75	8.80	9.85	10.90	11.95	14.00	15.95
7,000.....	6.90	7.50	8.10	9.20	10.25	11.30	12.35	14.45	16.40
7,500.....	7.25	7.85	8.45	9.55	10.65	11.70	12.75	14.85	16.85
8,000.....	7.60	8.20	8.80	9.90	11.00	12.10	13.15	15.25	17.30
9,000.....	8.30	8.90	9.50	10.60	11.70	12.80	13.90	16.05	18.20
10,000.....	9.00	9.60	10.20	11.30	12.40	13.50	14.60	16.80	19.00

Table No. 7.

Cost of composition, make-ready and running at hour-cost of \$1.80 per hour for composition and \$1.00 per hour for platen-press.

proportion of his work by making prices less than any other printer — well, I can sometimes find words to express my thoughts, but right here I quit. Every printer thinks his conditions "different" and also that each job is different. Perhaps — but again we can use the law of averages and find out that things are not so "different" after all.

From some thousands of jobs of what might be called "job-printing," or work done on platen job-presses, I found out that there were but three classes to amount to anything. More classes might have been found by drawing a very fine line, but the deeper I went into it and the more I went over the jobs the more I found that after all they still came within the three classes as stated before.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.55	\$2.15	\$2.75	\$3.85	\$5.00	\$6.20	\$7.40	\$9.55	\$11.65
250.....	1.70	2.30	2.90	4.00	5.20	6.40	7.60	9.75	11.85
500.....	1.95	2.55	3.15	4.30	5.50	6.70	7.90	10.05	12.15
750.....	2.20	2.80	3.40	4.60	5.80	7.00	8.20	10.35	12.45
1,000.....	2.50	3.10	3.70	4.90	6.10	7.30	8.50	10.65	12.75
1,500.....	3.05	3.65	4.25	5.45	6.65	7.85	9.05	11.20	13.30
2,000.....	3.60	4.20	4.80	6.00	7.20	8.40	9.60	11.75	13.85
2,500.....	4.15	4.75	5.35	6.55	7.75	8.95	10.15	12.30	14.40
3,000.....	4.70	5.30	5.90	7.10	8.30	9.50	10.70	12.85	14.95
3,500.....	5.25	5.85	6.45	7.65	8.85	10.05	11.25	13.40	15.50
4,000.....	5.75	6.40	7.00	8.20	9.40	10.60	11.80	13.95	16.05
4,500.....	6.25	6.95	7.55	8.75	9.95	11.15	12.35	14.50	16.60
5,000.....	6.75	7.50	8.10	9.30	10.50	11.70	12.90	15.05	17.15
5,500.....	7.25	8.00	8.65	9.85	11.05	12.25	13.45	15.60	17.70
6,000.....	7.75	8.50	9.15	10.35	11.60	12.80	14.00	16.15	18.25
6,500.....	8.25	9.00	9.65	10.85	12.15	13.35	14.55	16.70	18.80
7,000.....	8.75	9.50	10.15	11.35	12.65	13.90	15.10	17.25	19.35
7,500.....	9.25	10.00	10.65	11.85	13.15	14.40	15.65	17.80	19.90
8,000.....	9.75	10.50	11.15	12.35	13.65	14.90	16.15	18.30	20.45
9,000.....	10.75	11.50	12.15	13.35	14.65	15.90	17.15	19.30	21.45
10,000.....	11.75	12.50	13.15	14.35	15.65	16.90	18.15	20.30	22.45

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.50	\$2.10	\$2.70	\$3.80	\$4.90	\$6.00	\$7.05	\$9.15	\$11.25
250.....	1.65	2.25	2.85	3.95	5.05	6.15	7.20	9.35	11.50
500.....	1.90	2.50	3.10	4.20	5.30	6.45	7.50	9.70	11.85
750.....	2.10	2.70	3.30	4.45	5.55	6.70	7.75	10.00	12.20
1,000.....	2.30	2.90	3.50	4.65	5.80	6.95	8.10	10.30	12.50
1,500.....	2.80	3.40	4.00	5.15	6.35	7.50	8.65	10.85	13.05
2,000.....	3.30	3.90	4.50	5.65	6.90	8.05	9.20	11.40	13.60
2,500.....	3.80	4.40	5.00	6.15	7.40	8.60	9.75	11.95	14.15
3,000.....	4.30	4.90	5.50	6.65	7.90	9.10	10.30	12.50	14.70
3,500.....	4.80	5.40	6.00	7.15	8.40	9.60	10.80	13.00	15.25
4,000.....	5.30	5.90	6.50	7.65	8.90	10.10	11.30	13.50	15.80
4,500.....	5.80	6.40	7.00	8.15	9.40	10.60	11.80	14.00	16.30
5,000.....	6.30	6.90	7.50	8.65	9.90	11.10	12.30	14.50	16.80
5,500.....	6.80	7.40	8.00	9.15	10.40	11.60	12.80	15.00	17.30
6,000.....	7.30	7.90	8.50	9.65	10.90	12.10	13.30	15.50	17.80
6,500.....	7.80	8.40	9.00	10.15	11.40	12.60	13.80	16.00	18.30
7,000.....	8.30	8.90	9.50	10.65	11.90	13.10	14.30	16.50	18.80
7,500.....	8.75	9.40	10.00	11.15	12.40	13.60	14.80	17.00	19.30
8,000.....	9.20	9.90	10.50	11.65	12.90	14.10	15.30	17.50	19.80
9,000.....	10.10	10.80	11.40	12.60	13.85	15.05	16.25	18.50	20.80
10,000.....	11.00	11.65	12.30	13.55	14.80	16.00	17.20	19.50	21.80

Table No. 8.

Cost of composition, make-ready and running at hour-cost of \$2.00 per hour for composition and \$1.10 per hour for platen-press.

Any printer knows that the jobs enumerated above could not be run at the same cost per thousand impressions as plain ordinary printing in black.

The old-fashioned way was to add some amount "per thousand" impressions to the regular price for such things — when the estimator thought about it. In many cases he forgot all about such extras and did not add them in. Then when he tried to make his estimate and the cost jibe he had to go to the pressman to find out why, and finally to acknowledge that he "forgot" about the difference between that particular job and some other.

Very frequently estimators added altogether too much for the classes of work given above, and as a result they did not

treat their customers fairly; then the next time they did not figure enough and so cheated themselves.

Without tables, figured out in cold blood, and always the same, the best estimator in the world will shave his figures when he estimates a job while the customer waits for a price.

At a recent convention of printers in the West a printer pointed this out, and among other things said: "If a man came to me for a price on a job I would figure and figure and keep cutting down before I gave a price, for I saw a mental picture of my competitor giving a lower price than that. Then, after I had cut it two or three times by eliminating the cost of the ink and reducing the time the compositor would take to set the job, I would, with the greatest hesitation and fear, tell him the price would be 'about' so much. Then, when he told me that it was fearfully high and he could get it cheaper over at the other shop, I would immediately tell him I would figure it over again, and off would go another two or four bits."

Confession is good for the soul, so how many of you who are now reading this should confess that you have been doing this in the past — yes, are doing it right now, and perhaps did it for the last shopper that came in just before you picked up this issue of *THE INLAND PRINTER* to read?

If you did, will you take a solemn vow with this brother printer to "never again," and instead of the old hit-and-miss — mostly miss — way of giving a price, will you fish out your "Recipe Book" and from it make your price, and then stick to it? You know customers can tell untruths. In fact, I know there are several hundred thousand buyers of printing who take special delight in telling printers wrong stories as to what other printers charge for their work.

Is this getting far from the subject of the tables given this month? Not by a whole lot. The tables themselves would amount to but little if I could not convince you that it is better to use such tables than to continue to guess or get prices out of your head. Printers have too long been making prices out of their heads to merely print some tables and say how they can be used. It must be driven home that printers who do not have a "Recipe Book" and use tables by which to figure their work are losing money, whether they have cost systems or not. There is being started a revolution in the printing business, and old-time methods of guessing are fast disappearing. Also, trying to keep statistics and figures in the head instead of on paper is taboo. The "Recipe Book" is taking the place of all guessing.

If any of those work-and-turn rule jobs come in to your shop, just estimate the cost from the tables given this month, being careful to use the right size for the sheet, and then compare with your cost records. You will be surprised at the result. You have but one guess to make, and that is the composition. Figuring this very carefully, you have all the rest — make-ready, ink and running cost.

If numbering-machines run with the form, note how nearly correct these tables will give the actual cost. Likewise, on jobs that have to be carefully fed for register, or on which a high-grade ink is used, notice how the costs will tally with the tables as given.

The four sets of scales cover the various hour-costs that I have figured up to the time of writing these articles. No doubt higher hour-costs will have to be used in the near future, but other tables with higher hour-costs can be just as easily figured as the ones given, whatever hour-costs may be necessary.

Do you, Mr. Printer, think it wise to continue to make prices out of your head, or by hit-or-miss methods and for the benefit of your customers, when a more accurate and superior method may be used? Are you going to continue the old way, with constantly rising costs of labor and material?

If you are, then the end is going to come faster than ever, unless you wish to live on less than what a cylinder press feeder in almost any city would spurn with indignation.

Next month I will give the last of the tables and scales that will be in this series of articles.

Thousands of dollars are being expended in telling buyers of printing to use more advertising matter and to increase advertising printing by booklets, inserts and other advertising matter. Not one dollar telling the printer what price to charge, or how to figure the work so as to make a profit!

Cheer up. The next issue of *THE INLAND PRINTER* will relieve the situation.

THE CHEERFUL PRINTER-MAN.

BY G. W. TUTTLE.

There's always room in this old world
For cheerful printer-folk,
Who say: "Hello!" and "How's the kids?"
Or turn a pleasant joke.

Their fund of stories ne'er runs low,
Nor patrons run away,
But they hark back with bigger jobs,
To hear more yarns, alway.

The cheerful printer still abides,
He lives on Easy Street;
He says that neither folk nor bees
Will bitter take for sweet.

He's learned that for a friendly word,
And for a cheerful smile,
As well as for good, honest work,
Men travel many a mile.

O printer man, whate'er you do,
Be neither cold nor dour;
The world will have no use for you
If you are turning sour.

FIGURING WEIGHT OF PAPER.

We are indebted to the Commercial Printing Company, of Raleigh, North Carolina, for the following simple method of figuring the weight of paper:

The process of figuring the weight of any given number of sheets of paper of the numerous odd weights now on the market is subject to a number of methods, but after a test of many of them it has been found that the process below lends itself more readily to speed and accuracy than any other we have tried.

For instance: Find the weight of sixty-three sheets of paper weighing 19.5 pounds to the ream. Multiply the number of sheets by two and point off three places. This reduces the proposition to decimals, that is, to thousandths of a ream. Multiply the product by 19.5 (the weight per ream) which will give the weight of the required number of sheets in pounds. The weight thus found, when multiplied by the price per pound, shows the value. Demonstration:

$$\begin{array}{r}
 63 \text{ sheets} \times 2 = .126 \text{ (thousandths of ream)} \\
 \times 19.5 \text{ weight per ream} \\
 \hline
 630 \\
 1134 \\
 126 \\
 \hline
 2.4570 \text{ weight in pounds} \\
 .29 \text{ cents, price} \\
 \hline
 221130 \\
 49140 \\
 \hline
 \end{array}$$

\$0.712530 (71 cents) value.

To prove: One ream of paper weighing 19.5 pounds at 29 cents a pound = $\$5.655 \div 500 \text{ sheets} = .01131 \text{ per sheet} \times 63 \text{ sheets} = \0.71253 .



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Vacations.

The season is over which by common consent of the business world is considered the right time to stop the eternal grind for a short time and go away for a change of scene which we call a vacation.

This is no doubt a good thing, for if all men worked unremittingly and struggled incessantly with the problems of business and the making of a living, and never had time for anything but unceasing toil, our churches, our schools, our libraries, our colleges, and our arts and sciences would all be lacking, as would that broad feeling which is responsible for the benefits of civilized life.

A high development of the moral and physical manhood seems to demand occasional release from the continued round of intensive effort. Every man's life should have a pause for some leisure and recreation. The question is as to the length and frequency of these pauses. Is the short summer vacation sufficient to renew the energy for the whole year?

The result of the vacation depends upon how it is used. Rightly used, it builds up mind and body and prepares a man for greater effort and advancement. This applies, no matter how long or short the period, or how often repeated, to every one. The claim for the shorter work-day was that it gave the physical man a chance to recover his energy and that, therefore, he could produce as much in the short day as in the longer. In practice this has not proven to be a fact, though in some cases some workers have been able to do better work.

Then, there is the opposing side, as illustrated by the humorist who tells of the returning vacationist who has to rest because of the strenuous effort he has made to take a month's exercise and play in a week of vacation.

But vacations are over and it is now up to all of us to apply ourselves to such an extent that we will know that we are deserving of another when the time shall come.

The Unseen Essential.

Printed matter as it reaches the public is a combination of paper and ink, more or less artistic according to which printer did the combining, and few, if any, of the people who receive it as advertising or read it as books and magazines think of the third and most important item — the type.

It is true that the character of the paper may make or mar the job, but no matter how handsome the paper, nor how appropriate, it is naught if the proper type is not used, and if that type is not in perfect condition. The paper is "the raiment of the job," as one idealist has expressed it, and without proper raiment the message can hardly expect a cordial reception. The type is the message itself, and unless it has a clean face and the right expression it is like sending a messenger who had just recovered from a night out (Oh, we forgot, they do not have such things in these dry times) and was still a little the worse for wear.

There, that is certainly a mixed metaphor, but there is no doubt that the reader will understand.

For the past few years there has been a gradual return to sanity in the making of type-faces and the horrors of previous years have almost all gone to the melting-pot, but even though the face of type is a good one it is not a good job where it is inappropriately used.

The ink simply serves as the medium to carry the impression of the type and is practically unnoticed in itself, unless some one has made the mistake of selecting a color that does not harmonize with the subject of the message and the face of the type. Then it, too, may be the guilty one that spoils the combination.

Too little attention is given to the choice of the right type-face for each job. It is possible to express the nature of the business by the type-faces used in its printing. Some printers are beginning to realize this and are turning out better work because they do. A good and appropriate arrangement of type will look well and have advertising value even if it is printed on a very ordinary grade of paper, while no excellence of stock can redeem an unhappily chosen and inappropriate type arrangement.

What Should a Cost System Cost?

That is the burden of our mail during the past month. The surveys being conducted by the United Typothetae, and the organization work among printers which is being pushed all over the country, have awakened a number of employing printers to the real importance of the cost-finding movement and have partially convinced them that they ought to have a cost system in their plants; but they are timid and doubtful as to the cost of getting so much information as they hear that the cost system will give.

Firstly, let us assure them that there is no doubt about the value of the system in any printing-plant — large or small — and that the accounts of its benefits are not fairy-tales.

Suppose some one should come to you, well recommended as to honesty and endorsed by your bank, and tell you that he could save you from ten to twenty per cent of the cost of doing business and put that amount into additional profits, and that all he would charge you would be about five per cent of your total business. Would you accept his offer? That is practically what the cost system offers you.

It will not cost you five per cent of the total business, but suppose that it did. It will do what no other method has ever been known to accomplish; it will pick out the jobs and the customers upon which you are losing money and enable you to either increase the price to them or drop them out of the running. More than this, it will show you just where you are losing on these jobs so that you can correct the error in management, or the failure to previously record the loss, and thereby make good in the future.

Were every printer in the United States to have the cost system actively working in his plant, and live up to its showing, inside of six months the shopping printer would be eliminated and the cry about the unprofitableness of the business made unnecessary. It is because printers do not know what the right price is that they do not get it (that is to say, printers collectively).

This question of cost became so insistent that the writer tried to find out just what it was by inquiring among the users of the system. To the surprise of all, the actual cost of operating the system ran only from one to two and three-quarters per cent, after the first year, which had to bear the expense of installing the system.

One printer said that his system had cost \$600 to install and was now costing about \$1,000 a year to run. He was doing a business of \$125,000 per year. Another house with a business of about a quarter of a million said that it cost them \$1,200 per year to keep up the cost system. Lest the small printer shall feel that he is not in it, let us quote what a printer doing \$30,000 per year said: "My office girl does the work in her spare time; it requires a little over an hour and a half a day, and the necessary stationery has cost me less than \$100 per year. I use better blanks than the organization supplies, or recommends, and carry the system further because I get a record of every job in an analytical form in my record book."

Still another enthusiastic fellow running a shop that is doing about \$1,500 per month says that it does not cost him anything.

To tell the truth, the last man is the nearest right, for how can a thing that adds to your profits to the extent of from a third to a half of their former amount be said to be an expense or to cost you anything?

The cost system properly handled is a producer, and a prolific one at that. But would it not be worth five per cent if it increased a profit of six and five-tenths per cent to one of twenty-two and six-tenths per cent, which is what it did in one small city where the majority of the printers installed the system and priced their product accordingly? No, they did not lose a lot of business to out-of-town parties, or they would not have been able to show the twenty-two and six-tenths per cent on the second survey.

Think it over and be ready to take up the cost system and the other educational features of the United Typothetæ when they are offered to you. If they are not brought to your town pretty soon, go after them. You are losing money every day that you do not have the cost system in operation.

The Cost of Production.

The recent unsettled condition of the labor market has produced an entirely different result from what was prophesied by the pessimists, who saw a tremendous army of unemployed sweeping over the country when the Government demobilized its vast military organization at the close of the war. On every hand we hear complaints of a shortage of workers, especially skilled tradesmen.

This has resulted in the usual way by creating a demand for higher wages, which in its turn has resulted in higher manufacturing costs. In the printing business today we have the highest costs that we have ever faced, and the indications are that they will continue indefinitely.

Of course, we must meet this condition by the installation of labor-saving machinery and more careful shop management, by speeding up to the limit our presses and composing-machines, by eliminating as far as possible every non-productive operation; but even then there will remain a very high hour-cost in many departments that must be passed along to the public, with an added profit.

The public is therefore interested in the printer's attempts to keep down the cost of production, and he owes it to the

public (his customers) to so handle his cost-keeping that there shall be no suggestion of profiteering.

In other words, the printer should have a cost system of such a character that he can demonstrate to his customers that his prices are fair and just and that they contain only a reasonable living profit.

To some of the old-timers the idea of letting the buyer know how your costs are made up and the amount of profit you are making on his work sounds like rank heresy. But times have changed; the individualism of the past is gradually giving way to a centralization of interests that augurs well for the future. Business men are realizing that there is a certain amount of inside information to which the customer is entitled.

The result of this will be a higher respect of tradesmen for each other and a more reasonable method of making sales in place of the present price-baiting estimating on imperfect specifications. When the buyer has been convinced that your system of cost-finding is correct, and your management efficient, he will be willing to accept the cost-plus basis of charging for the work.

This is particularly desirable under present unsettled conditions, when it is practically, if not wholly, impossible to make an estimate of the cost of production that will hold more than a day or two.

Install the cost system and sell on the basis of cost plus and you will be safe.



The Home of "The Calgary Herald," Calgary, Alberta, Canada.

A handsome structure housing a splendid, well-equipped and highly efficient plant. One of the show places visited by members of the National Editorial Association.

UNITED TYPOTHETÆ IN THIRTY-THIRD ANNUAL CONVENTION.



ONE would never suspect, to witness the convention of the United Typothetæ in New York last month, that the metropolis was at that time the storm-center for trouble among printers. The daily newspapers told about 152 publishers who were threatening to suspend publication, and three other publishers, one with a million circulation, who were going to move their plants from New York before they would submit to the demands of their workmen. In the convention the delegates attended closely to the proceedings and to the most interesting papers and addresses that were the features of this year's sessions. Every one seemed pleased that the officers for 1919-1920, selected by the Nominating Committee, were elected unanimously, putting on William Green, of New York, as president, and the following the responsibility of directing the organization's affairs through these unsettled times: Vice-president and chairman of the Executive Committee, William J. Eynon, Washington, D. C. Vice-presidents, J. Linton Engle, Philadelphia, Pennsylvania; George H. Gardner, Cleveland, Ohio; E. H. James, Portland, Oregon. Treasurer, Fred W. Gage, Battle Creek, Michigan. Members of Executive Committee, according to districts, as follows:

- No. 1 — Albert W. Finlay, Boston, Massachusetts.
- No. 2 — David L. Johnston, Buffalo, New York.
- No. 3 — Robert N. Fell, Philadelphia, Pennsylvania.
- No. 4 — George K. Horn, Baltimore, Maryland.
- No. 5 — Harry L. Brown, St. Augustine, Florida.
- No. 6 — William V. Parshall, Detroit, Michigan.
- No. 7 — Allen Collier, Cincinnati, Ohio.
- No. 8 — A. G. Brandau, Nashville, Tennessee.
- No. 9 — Wm. Sleepeck, Chicago, Illinois.
- No. 10 — Wm. Pfaff, New Orleans, Louisiana.
- No. 11 — Eugene Saenger, Sioux Falls, South Dakota.
- No. 12 — Joe B. Redfield, Omaha, Neb.
- No. 13 — B. F. Scribner, Pueblo, Colorado.
- No. 14 — Pliny L. Allen, Seattle, Washington.
- No. 15 — Fletcher Ford, Los Angeles, California.
- No. 16 — T. B. Byrne, Ottawa, Canada.
- No. 17 — O. H. Pollard, Winnipeg, Canada.

In his annual address the president, Arthur E. Southworth, stated that since the annual meetings had been conducted strictly upon business principles, with entertainment features eliminated, the sessions have shown a marked improvement in interest, and a deeper spirit of fraternalism has developed. In reviewing the year's work, he emphasized the fact that more speakers had been provided local bodies by the national organization than ever before, this being made possible and advisable by the three-year plan of activities. He also placed emphasis on the statement that "the general improved condition of the printing industry during the year is clearly apparent, and this general improvement is largely, if not almost entirely, due to organization effort."

The report of the first vice-president and chairman of the Executive Committee, William Green, gave a detailed account of the activities of the Executive Committee, showing that measures of far-reaching effect, some of them of immediate benefit and others the benefit of which will be proved as time goes on, were put forth. Among the items set forth in this report was the establishment of the Bureau of Industrial Relations, with F. A. Silcox as director, the work of which is to be chiefly of an informative character. Since this new feature of the work was started the bureau has collected a valuable fund of statistical information on matters concerning labor in the printing industry, which is for the benefit of the entire membership.

On the apprenticeship question, Mr. Green stated that "a recent survey, taken by the Franklin-Typothetæ of Chicago, showed that the Chicago members were not availing themselves of more than one-third the number of apprentices to which they were entitled under their wage agreements. The general disposition of the average printer has been to 'let George do it,' let the other fellow train the apprentice and then when he is worth something try to steal him by higher wage inducements. Gentlemen, you must wake up to the seriousness of this apprenticeship question. You must train more apprentices or continue to be shorter and shorter of workmen till their number reaches the vanishing-point. The Chicago survey shows by recognized mortality tables that if apprentices are trained at no greater rate than at present there will in forty-three years be not a single printing-trades craftsman in existence. And, by the way, we have been talking a lot about the Code of Ethics. Just freshen up on that paragraph in the Code of Ethics touching on and appertaining to stealing workmen from your competitors."

The secretary, Joseph A. Borden, presented an extended report covering the year's work in the various departments of the organization's activities, emphasizing the fact that "never before during its history of a third of a century has the U. T. A. and the printing industry been blessed with such a widespread dissemination of helpful knowledge, information, counsel and advice." His report covered the details of cost-system extension, status of membership, educational courses, work in the field, future revenues, benefits derived from the three-year plan, etc. In closing he presented the following table showing the records of hour-costs in all of the composite statements thus far compiled, covering the years from 1913 to 1918, inclusive:

DEPARTMENTS.	1913.		1914.		1915.		1916.		1917.		1918.	
	Cost.	%	Cost.	%	Cost.	%	Cost.	%	Cost.	%	Cost.	%
Composing-room handwork	\$1.38 ⁶⁰		\$1.46 ⁵⁸		\$1.53 ⁵⁹		\$1.48 ⁶¹		\$1.66 ⁶¹		\$2.10 ⁶⁰	
Linecasting machine.....	1.79 ⁷¹		1.87 ⁷¹		1.95 ⁷⁴		1.93 ⁷¹		1.92 ⁶²		2.19 ⁶⁷	
Type keyboard .....	.94 ⁷⁴		1.05 ⁶⁹		1.12 ⁶⁹		1.33 ⁶⁵		1.43 ⁵⁴		1.55 ⁶¹	
Typecasters	1.36 ⁵⁵		1.43 ⁵⁸		1.47 ⁵⁹		1.48 ⁶⁰		1.69 ⁶¹		1.77 ⁶³	
Job-press, 10 by 15 and smaller .....							.84 ⁵⁶		.91 ⁵⁸		1.04 ⁵⁷	
Job-press, larger than 10 by 15 .....	.78 ⁶³		.85 ⁵⁹		.88 ⁵⁶		1.03 ⁵¹		1.03 ⁵⁸		1.29 ⁵⁶	
Job-press, mechanical fed							1.02 ⁵⁷		1.01 ⁵³		1.13 ⁵⁴	
Automatic job-press	1.88 ⁶¹		1.52 ³³		1.41 ⁵¹		1.18 ⁵⁶		1.46 ⁴⁷		1.75 ⁵³	
Pony cylinder, smaller than 25 by 38	1.24 ⁷⁰		1.37 ⁶⁰		1.45 ⁵⁵		1.64 ⁵⁵		1.61 ⁵¹		1.96 ⁵⁶	
Medium cylinder, 25 by 38 to 38 by 50							2.02 ⁶²		2.18 ⁷¹		2.55 ⁵⁹	
Cylinder, larger than 50 inches					2.19 ⁶¹		2.34 ⁵⁴		2.37 ⁵⁸		2.87 ⁶⁴	
Cylinder, mechanical fed, 50 inches or smaller	1.80 ⁶⁴		2.07 ⁶¹				2.14 ⁶⁵		1.94 ⁷²		2.34 ⁶⁸	
Cylinder, mechanical fed, larger than 50 inches							2.06 ⁷⁴		2.41 ⁷⁶		2.70 ⁷⁶	
Cylinder, 2-color					2.51 ⁸⁰		2.52 ⁷⁶		2.09 ⁷⁴		4.19 ⁷⁸	
Web rotary press					3.22 ⁷⁰		5.51 ⁴⁹		6.33 ⁵⁸		7.32 ⁶⁶	
Rotary, sheet-fed							3.06 ⁶⁰		3.72 ⁵⁸		9.66 ⁵¹	
Cutting-machine			1.13 ⁶²		1.19 ⁶⁸		1.10 ⁶⁸		1.21 ⁵⁹		1.37 ⁶²	
Machine folder, hand-fed							1.32 ⁴⁸		1.46 ⁴⁴		1.90 ³⁷	
Machine folder, mechanical fed	1.17 ⁶⁸		1.17 ⁶²		1.41 ⁶⁶		1.67 ³⁹		1.56 ⁵⁸		2.04 ⁶⁰	
Ruling-machine	1.06 ⁷⁶		1.14 ⁶³		1.25 ⁶⁵		1.15 ⁶⁸		1.16 ⁷¹		1.38 ⁷⁴	
Bindery A, misc. men's machines	1.07 ⁶³		1.11 ⁶⁴		1.12 ⁷⁶		1.94 ⁵²		2.03 ⁶⁰		2.18 ⁵⁸	
Bindery B, forwarding and finishing .....	.85 ⁸³		.85 ⁸⁶		.92 ⁸⁷		.85 ⁸⁸		.91 ⁷⁰		1.11 ⁸⁸	
Bindery C, girl's machines .....	.63 ⁸³		.65 ⁸⁴		.66 ⁸⁰		.70 ⁷²		.78 ⁵⁰		.88 ⁶³	
Bindery D, girl's, hand .....	.35 ⁸⁶		.37 ⁸³		.41 ⁸⁶		.41 ⁸⁷		.45 ⁷⁵		.56 ⁸⁵	

NOTE.—In the years where the machines are spanned by braces, the hour-costs were not kept on the machines as at present classified, but in groups as indicated by braces.

Compiled from special monthly reports sent by members to the national office of the United Typothetæ of America.

"Eye-Opening Facts and Figures" was the subject presented by Noble T. Praigg, advisory counsel to the Advertising Bureau of the organization. Under this heading, Mr. Praigg set forth some illuminating facts regarding the work accomplished by the Advertising Bureau, showing how it had been increased to such an extent that it now calls for the services of ten people.

W. R. Colton, director of the Research and Statistical Bureau, called attention to the services extended the members by his department, and closed with a plea for more complete

standardization of the product of every operation in the print-shop and the bindery.

A new and important part of the service rendered by the organization was presented by F. A. Silcox in a paper entitled "The Bureau of Industrial Relations." This set forth the action taken to establish the bureau, the general purpose, policy, organization and scope, together with a report of the work done and the work under way and in prospect.

Under the heading, "U. T. A. Workers in the Field," Eugene J. Roesch, director of organization and field work, presented an account of the work of the organizers and cost accountants, the field men, who are out in different sections of the country furthering the interests of the printers by



William Green, New President of U. T. A.

organizing local bodies and promoting the program of the national organization, which includes the formation of educational classes, installing the Standard cost system and a variety of other local and national activities and services. This force of field men, which consisted of two in September, 1918, now includes twenty-six.

"A Message to Visitors," by Donald V. Gerking, field representative, set forth the fact that "we have long known that something was vitally wrong with the way the printing business was being conducted. The low credit ratings and high percentage of failures recorded in industrial reports proved it. But it was not until the Typothetæ, last year, began to make exhaustive and exact surveys of the industry in various cities that we had any accurate idea of just how wrong conditions were. These surveys are showing us just where the trouble lies and making it possible to correct it.

"The time is past for guessing at the needs of the industry, as it is past for guessing at corrective measures. The surveys made show that the greatest reason for the appalling losses disclosed is a lack of knowledge of the cost of production. In the last few months I have surveyed 590 commercial printing-plants whose sales in 1918 totaled \$29,350,122. One hundred and thirty of these plants had Standard cost systems. Their total costs amounted to \$13,407,700 and their sales totaled \$15,041,342, giving them a profit of \$1,633,642, or 12.2 per cent on cost. Four hundred and sixty of the plants did not

have Standard cost systems. Their costs totaled \$14,652,225, and their sales were \$14,308,780, giving them a loss of \$343,445, or 2.3 per cent. Thus, in the plants I have visited this year the Standard cost system has paid to its users a profit of 14½ per cent on their total costs.

"In the seven cities in which these plants were located there were almost as many bases for estimating as there were non-cost system plants. As a consequence, when Bill Jones quoted a price of a hundred dollars on a job, Jim Smith got the job on a fifty-dollar bid and Frank Johnson raved because neither of the others knew his costs, Frank's price being a hundred and fifty dollars. Nine out of every ten of the so-called printing salesmen in these cities hadn't the faintest idea of what service to the customer was, would not have recognized a constructive sales idea had one been introduced to them, and demoralized the entire industry by fighting for a chance to underbid their competitors on every job that came up. The only man they ever benefited was the purchasing agent, whose salary was paid out of their mistakes.

"It was to correct this condition, the extent of which could then only be guessed at, that the Typothetæ's Three-Year Plan was inaugurated four years ago. There is nothing mysterious about this plan. It is simply a well-founded movement to standardize the printing industry by applying, in every shop in the country, correct and fundamentally essential business principles. It proposes no untried experiments. It is a definite, constructive program. It insists upon exact knowledge of production costs, adequate accounting, scientific pricing of the product, and proper marketing."

Other addresses delivered were, "The Golden Rule — U. T. A. Code of Ethics," by Fred W. Gage, treasurer, of Battle Creek; "A Forward Look from the U. T. A. Threshold," by Charles L. Estey, director of the Advertising Bureau; "Opening the Gates to the Garden," a talk on layout and art as applied to printing, by Henry Hale, Jr., of the Ethridge Association of Artists, New York; "What the Eye Receives the Mind Absorbs," a talk on typography, by Everett R. Currier, of New York; "The Power of the Printed Picture," setting forth the value of the power of the printed picture, by H. A. Gatchel, of Gatchel & Manning, Philadelphia; "The Messenger for the Message," on standardized forms for direct-by-mail messengers, by G. A. Heintzemann, advertising manager of the Dexter Folder Company, New York; "Something New Under the Sun," Henry P. Porter, chairman of the Committee on Education, Boston; "The Three-Year Plan — What It Means to the Allied Industries," R. W. Nelson, president of the American Type Founders Company, Jersey City; "Ethics and Profits," Richard W. Lee, special counsel of the Associated Advertising Clubs of the World, New York; "The Square-Inch Basis for Composition," in which was presented for consideration the need of a standardized method for measuring composition for the purpose of selling, by E. E. Laxman, chairman of the Price-List Committee, Chicago; "The Paper Market," E. H. Naylor, secretary of the writing-paper and the cover-paper manufacturers' associations; "The Business Man in Commercial Organization," F. N. Shepard, field manager of the Chamber of Commerce of the United States, Washington, D. C.; "Important Aspects of the Industrial Situation," Magnus W. Alexander, managing director of the National Industrial Conference Board, Boston.

The entertainment features of the convention were supplied by the serio-comic drama, "A Sick Print-Shop," presented by members of the Franklin-Typothetæ of Chicago. After this play, which was given to a crowded house, there was a dance. The last evening of the convention the Printers' Supply Salesmen's Guild gave a dinner at which over four hundred were present. John Clyde Oswald was toastmaster and there were addresses by William Green, the new president; Arthur E. Southworth, the retiring president, and Dr. Frank Crane.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Face of Slug Damaged.

A. J. Wingenroth, Greensburg, Indiana, writes: "In looking over the 'Machine Composition' department in a recent issue of THE INLAND PRINTER, I noticed an item dealing with overhanging figures. I had a similar experience a short time ago. I discovered that they were breaking off because my slug-lever was not drawing back far enough, and the overhang on the slug struck the lever before entering the pan, thus either bending or shearing it off. There is a set-screw for opening it enough to accommodate a large face, but I folded a small piece of paper and inserted it between the lever and the slug-lever rod so that it could be removed readily for the ordinary run of work. This might be another solution to trouble."

Questions Relating to Mechanism of Machine.

An Illinois machinist-operator writes as follows: "(1) When the first elevator is at the full down stroke (with mold-disk off the locking-studs) should the auxiliary lever roller clear or just rest lightly on Cam 1? (2) On some of the later models (with universal ejectors and water-cooled mold-disks) the left-hand locking-stud appears to be loose, allowing a sidewise movement only. If this is according to schedule, what is the reason therefore?"

Answer.—(1) There should be a clearance between roller and cam, just as there is between the second-elevator cam-lever roller and its cam. This condition permits the first and second elevators to come to a full bearing on their respective supports. (2) The floating bushing for disk locking-stud is loose to compensate for expansion or contraction due to use of water-cooling attachment in center of mold-disk.

A Run-Down Plant and a Badly Worn Machine.

A foreman of a newspaper in Pennsylvania writes: "I have charge of the composing-room of a very much run-down newspaper plant, having a badly worn No. 5 linotype, and want to get a book which treats of the mechanism of the machine and that will advise me what to do and where to look for the trouble when some of the machine's eccentricities manifest themselves. This particular machine has two chief characteristics: (1) The matrices, especially the lower-case 'h's' and 'r's', choke at the channel entrance, one sometimes getting into the other's channel. (2) Matrices will not respond promptly to the touch of the key, but if the key is held, several will come tumbling down together. Information as to title and price of any literature that will be of assistance to me will certainly be appreciated."

Answer.—The best book for machine users is "The Mechanism of the Linotype," price \$2.10, postpaid. The book may be secured through The Inland Printer Company. This handbook of the linotype has passed through its seventh edition, and all beginners on the machine should possess a copy. In regard to the troubles you describe, these are

doubtless minor difficulties which can be overcome by the following treatment, applied by yourself: To prevent the "h" and "r" matrices from entering the same channel you should examine the guides of the magazine entrance and see that they are equidistant one from the other. If the partition guide between the "h" and the "r" channel is bent but a trifle toward the "r" it will permit the "r" matrices to enter the "h" channel. Bend the guide back into position. Remove the cam-yoke of whatever character acts abnormally, oil its pivot and clean the free end on both sides. This will tend to give it a more regular action. Remove both rubber rolls and roughen their surfaces with coarse sandpaper. Oil the bearings and return them to their places. See that the belt is not loose. It is quite possible that all your trouble is due to neglect of the machine.

Adjusting the Back Knife.

A Massachusetts machine owner writes: "I find it difficult to adjust the back trimming-knives on my Model 7 so that the slug measures the same height at each end and in the middle. The end of a fifteen-em slug will be .002 higher than the beginning, and yet the left-hand side of the knife which trims the end of the slug will be touching the back of the mold. Kindly tell me if I should look to some other cause for my trouble than the knife adjustment. I have read somewhere, I believe, that the way the mold-disk was screwed onto the pinion might affect the trim of the back knife. My disks are water-cooled."

Answer.—(1) See that the mold is held firmly to the disk by the mold-screws, (2) determine if the disk-plate (F-1692) is held firmly by the three screws and (3) remove the trimming-knife, cleaning metal from its support, oiling the under side of the knife and the washers that lie on its upper surface. Turn down a trifle on the adjusting-screws and replace the knife and (4), with a sharp piece of brass rule, scrape all adhering metal from the back of the molds, applying a thin coating of red or blue printing-ink to the back of the mold. Turn the disk and gradually turn upward on the adjusting-screws until the knife scrapes the ink uniformly even from the back of the mold. The knife-screws must remain tight during this operation of adjusting the screws upward. When the knife is properly set to the back of the mold, cast a fifteen-em slug with capital characters, and, when the slug is cold, measure it with a type-high gage. If the knife is properly set, both ends of the slug will be uniform in height. Note in particular that the left end of the slug (as cast) is trimmed by the right side of the back knife. Verify this by turning the mold-disk slowly while observing the way the back of the mold passes the back knife. The reason we refer to this is because occasionally we find operators who think that the right end of a slug is trimmed by the right side of the back knife. As the setting of the back knife is a tedious operation, we have given all the details which should enable you to set it correctly.

Gasoline-Burner Pipe Leaks.

An Iowa publisher writes: "I would like to have you explain what causes the gasoline-burner on our Model 8 to leak at the joints and at the cleaning-plugs. I have just put on a new burner, but we are now having the same trouble with it. They will work all right for a week or so and then gradually begin to leak, catching fire on the outside. I have tried screwing the joints tighter, and have also used white lead on them, but the relief is only temporary. Can you suggest a remedy?"

Answer.—In reply to your letter regarding the leaking of joints, we understand that common yellow laundry soap used on the threads and joints will effectually close up the leaks. Some mix the soap with a small amount of plaster of Paris, using a table-knife and a few drops of water to soften the soap. This might well be tried, as it is the best remedy we know of.

"Correct Keyboard Fingering."

A New Jersey operator writes: "I have been at the linotype game only a short time, and would therefore be obliged to have these questions answered. (1) On page 7 of Thompson's "Correct Keyboard Fingering" it is stated that it is not necessary to look at the figure keys when touching them. In my case, I have to look at them and thereby lose my place when doing tabular work. The other operators do their tabular work so fast that I am sure they look only at the copy. Is it worth while for me to attempt to learn the figure keys in the same way as the lower-case, i. e., the 'blindfold' method? (2) In setting up a line containing ditto-marks the operator working next to me takes the assembled line of mats from the elevator, places it on the copy-holder tray and there lines up the ditto-marks with the corresponding words on the previous line, the slug of which he lays alongside the mats. Is this the best way? (3) Which is the proper way to set all caps, say about five words? I have read elsewhere that the little finger of the right hand should be used, but mine is rather awkward and uncontrollable."

Answer.—(1) It will be necessary for the beginner to look at the keys until he has learned the location. He can not well work the blindfolded method until he has memorized the location of the characters. One of the best methods employed to do this is to select a number of common words and finger these words by looking intently at the keys and touching them with deliberation. After this is done about one hundred times, the operator may then close his eyes and finger the same words without looking at the keys. In this manner one soon trains the muscles to bring the fingers to the proper position on the keyboard. In order that this may be worked out accurately, one must always sit in the identical position at the keyboard, both in relation to height and distance from the first row of keys. This accuracy of position in sitting at the keyboard is as necessary to the operator as it is to the pianist. Note, if you will, how carefully a professional pianist adjusts the piano-stool before beginning to play. This is necessary, as he must keep his eyes almost always on the music; the touching of the keys is not ordinarily directed by sight, but by the training of the muscles. Some say it is the sixth sense that directs the fingers of the player in the dark. At any rate, the trained operator, whether consciously or unconsciously, has had similar training. His fingers go to the right keys mechanically, because they are so trained. The linotype beginner who is precise in his sitting position, and also in the manner of touching his keys, is training the fingers so that they will perform for him mechanically what the eye sees in the copy. The eye, however, does not direct the work when the hand is trained. Suppose you try six words of two letters, then take ten words of three letters, ten words of four letters, ten words of five letters, etc. After that, take a number of word endings such as ing, ly, ion, etc. These may be taken from a newspaper,

using the most common words. Practice them persistently until they can be fingered with closed eyes. In a short time other words less commonly used will be found to be easier to set than before. The motto, "Practice Makes Perfect," should be kept in mind. When you have the experience or training of other operators who are now more proficient you will be able to equal their work, perhaps with less expenditure of energy. (2) In setting ditto-marks make it a point to use no spacebands between the ditto-marks that occur under separate words. Use the spacebands to the right of the last ditto-mark. Do not lift out the matrices; instead of doing this you may observe the location of the words to be dittoed while holding a line-gage over the face of the slug. You will note where the center of the first word occurs in picas and then the number of ems between this word and the next word. In assembling the line with ditto-marks, drop the number of quads and spaces by points and then ditto, then the number of quads and spaces and again ditto, but do not use spacebands until the last ditto-marks are used. This will give regularity to the ditto-marks and will obviate the need of removing the matrices from the assembling-elevator. Some operators hold the slug over the gage on the assembling-elevator gate and observe position by points of the ditto-marks and work accordingly. (3) Usually both hands are used in setting capital lines. When a single capital letter appears, the little finger of right hand is the proper one to use. Take, for example, your own name. Use the little finger on each of the capital letters and also use the little finger on the points that follow. This rule is a good one to follow: Use the little finger on period, comma, hyphen, quote, the seldom used colon and semicolon, and on single capital letters.

Fourteen Points for the Observance of Operators.

- 1.—Clean spacebands for each eight hours' run.
- 2.—Clean pot-plunger daily and use the well-brush at least once a week.
- 3.—Keep mold, liners and vise-jaws clean.
- 4.—Keep distributor-screws free from oil and they will not become dusty. As a result, the matrices will remain clean for a longer period.
- 5.—Clean magazine occasionally.
- 6.—Clean keyboard rolls weekly, and see that keyboard cam pivots are lubricated occasionally.
- 7.—Use graphite as a lubricant in line-delivery slideway, transfer slideway and distributor-shifter slideway. An oily slideway collects dust.
- 8.—Graphite may also be applied by the magazine-brush to the line-delivery channel, jaws of first elevator, grooves of mold-keeper, upper and lower guides of second elevator, and the first-elevator slide-guide where the front jaw of elevator has contact.
- 9.—Keep pot mouthpiece jets open and cross vents free from oxid. Daily attention here will insure better slugs.
- 10.—Clean surface of clutch pulley and buffers at least once a week.
- 11.—See that no tight or loose lines are sent away from the assembler. The observance of this rule will prolong the life of the matrices as well as reduce operating expenses otherwise.
- 12.—Keep the front and back mold-wipers in good condition. It is worth while to apply new-style back mold-wiper as the mold is cleaned while the slug is therein. A very logical idea.
- 13.—See that vise-automatic mold-disk dog and stop-rod are in proper working order. This is a precautionary measure to prevent trouble if point 11 is not observed.
- 14.—Aim to keep metal temperature between 525 and 550 degrees. A thermometer is helpful in the operation of adjusting the governor. An electrically heated metal-pot is the easiest and most accurately controlled.

THE PRINTED WORD.



HE printed word fought for and with our soldiers side by side with the shells of the big guns during the Great War. By its efforts, money for the production of those shells was raised, and through its joyous, instructive or encouraging passages the boys themselves were kept cheerful and in touch with the world. If all the pamphlets, posters, lithographs and stanzas printed in portraying the work of the Red Cross alone were lined up at dress parade, the array would vie with the mobilization of the armies of the world.

The doughboy had his daily, too, even in far-off France. It wasn't a quiet stand the Red Cross "newsie" had along the shell-swept roads, but the thing was done. Many times the carriers endangered their lives to deliver the daily papers to points close to the front line, and not a few of the newspapers and magazines were dropped on army units from airplanes. Those American Red Cross workers knew that every morsel of news would be read with avidity; the smallest item from the States would be devoured with enthusiasm. In June, 1918, Captain Reed, worker with the Thirty-second Division, put in an extensive newspaper service, by means of which papers were delivered to advanced posts and thence to the trenches. At Bar-le-Duc, a worker from the Fourth Division daily called

Gift Edition from American Red Cross," and was distributed without charge to wounded men only.

Many of the camps and hospitals had their own private print-shop, and turned out bright, snappy little sheets, reflecting the spirit of the men. Sometimes these were mimeographed copies, painfully turned out by hand, sometimes an ambitious weekly, such as the *Come-Back* at Walter Reed hospital, now the largest hospital paper being published and a permanent



Poster to Be Used During Red Cross Roll-Call.

for the 2,500 newspapers which were delivered to the boys in the front line the next morning. The improved morale was apparent to all.

Then the printed word went forth to cheer the sick and wounded. Through the coöperation of the *Stars and Stripes*, that marvelous soldiers' paper, and the Red Cross, a special edition of that sheet was published for the sick and wounded in hospitals, the cost of which was at first divided equally between these two organizations, but later was borne entirely by the Red Cross. The paper bore the legend, "Hospital



Poster to Be Used During Red Cross Roll-Call.

institution of the army. This weekly is rapidly becoming the connecting link between the soldiers, the patients and their families. *The Army Pictorial Supplement*, published once a month, is the newest innovation. Much of its material is syndicated, not only for the other hospital papers, but for many of the leading dailies in the country.

The last edition of *Carry On*, the magazine on reconstruction of disabled soldiers and sailors, edited in the Surgeon-General's office, was printed in July—that is, the last issue under its present editorial staff. But even though it is the last issue as a Surgeon-General's publication, in its farewell editorial it hopes that "that powerful agency of the people, the American Red Cross, will devise some means of continuing its propaganda for the reclamation of disabled men, lest we forget."

In this Red Cross reconstruction work the printed word has had a vital part, not only in the spreading of propaganda, but actively as well. About the middle of February, 1918, the first reconstruction work with overseas patients to be done in this country began at United States Army General Hospital No. 2, located at Fort McHenry, Maryland. Among the courses "printing" stands out in "bold-face." Its branches include presswork, hand composition, and linotype and monotype operation, while the shop sees itself "in print" each week in three thousand copies of the *Trouble Buster*, which is edited, printed and published by and for the patients and enlisted men. In addition, this shop has printed over one million blanks and forms for use in the hospital. Besides *Carry On*, there are

forty-two hospital newspapers published under the direction of the Surgeon-General. In some hospitals the patients themselves publish these papers, while in others expert newspaper men supervise the publication.

The Federal Board is training men to take jobs in printing-trades, for there is a demand for printers and machine operators in many publishing houses and newspaper offices. In fact, the printing-trade is exceptionally adapted to the employment of partially disabled men. It is not seasonal, and it is so widely distributed throughout the country that the men may easily find employment near their homes. On May 30, fifty-two disabled soldiers were taking these courses under the direction of the Federal Board of Vocational Education; six of them studying printing, eleven taking typesetting, fifteen preparing for linotype operators, eighteen for monotype operators, and two studying lithography. The Board trains for linotype operators men who have previously been in the printing-trade. A few are taking this course who have had no previous experience, but they are required to take thoroughgoing preliminary training.

In the Red Cross Institute for Crippled and Disabled Men, in New York city, a school where any cripple who has ambition and the will to succeed can be started on the road to "another chance," printing was one of the first trades chosen in which to establish classes. The Red Cross Institute runs a modern print-shop, equipped with monotype casters, monotype key-boards, cylinder and platen presses, and compositors' frames. Pupils are given practical instruction in caster running and operation, the elements of hand composition, correction of the galleys, pressfeeding and proofreading. The print-shop does work for the Red Cross Institute and other Red Cross branches.

The printed word has ever urged the cause and set forth the ideals of the American Red Cross. Today it is again called "to press" to spread the gospel of health to our nation, emerging from the throes of war, ready to take up normal living and strive for a stronger and better country. In the great peace program of the American Red Cross, public health will play an important part, and the Home Service, which has proved of such advantage to the families of soldiers and sailors during the fighting, will now extend to any family the same kind of neighborly service and counsel.

So the printed word reached out to all classes and people, with its messages of instruction, hope or cheer, and so it will continue in the future, as in the past, "to spread the light of science and the warmth of human sympathy into every corner of the world."

A NOTEWORTHY ITALIAN BOOK.

Through the courtesy of its publisher (Raffaello Bertieri, Milan, Italy—who also issues the printing-trade monthly, *Il Risorgimento Grafico*), we are favored with a copy of the second volume of "La Pubblicità nei Prestiti Italiano di Guerra" ("The Publicity of the Italian War Loans"). This is a sumptuously gotten up book of 200 quarto-size text pages (untrimmed) and 100 inserts, bound in an india-tint imitation vellum cover. It is a critical documentary review, edited by Guido Rubetti, of the publicity work done for Italy's various war loans. The text (Italian) is set in twelve-point Bodoni and is copiously illustrated with half-tones and zinc etchings. It has luxuriously wide margins and is printed on a good heavy supercoated mat-surface paper. The inserts, which are mounted on sheets of gray linen-finish cover-paper, are of various sorts—cards, postals, circulars, posters, pamphlets, newspapers, and pictures in colors. They are samples of the literature issued by the national treasury and various banks to induce the public to subscribe to the war loans. If we began to go into detail, we would not know where to stop describing these inserts. Many of them are very interesting, some

especially so, because of the artistic work done, either by the illustrator, the painter or the printer. One feels thankful that they are preserved for future inspection in this manner. One is led to wish that the United States war loans publicity work were equally well taken care of for future reference and to go down in history. As regards the text, this being an account of the publicity and descriptive of the inserts, we can not elaborate upon it for want of space. Suffice it to say that this book is one that many bibliophiles would like to possess because of its de luxe get-up, and many printers would like to look over and be delighted to see the particularly fine work our Italian confrères can do. It is also a part of the great war's history. A peculiarity of the text is that the lines ending paragraphs are centered, not set flush at the left. This is in the manner of *Il Risorgimento*. The price of this volume (No. 2) is fixed at 100 lire (ordinarily equivalent to \$19.30). Another volume (No. 1) on the same topic, containing 150 pages and twenty-seven inserts, equally well printed and bound, is priced at 50 lire.

LETTER-HEAD CONTEST—SPECIAL ANNOUNCEMENT.

The executive secretary of the National Editorial Association, H. C. Hotaling, Mapleton, Minnesota, is engaged in a strenuous campaign to increase the membership of the organization to ten thousand in 1920. Realizing that an attractive letter-head for use in his correspondence will prove of great assistance, he has come to THE INLAND PRINTER for ideas. The editor realizes that the best typographical talent in the world is represented on the subscription list of THE INLAND PRINTER and feels that the most satisfactory way to provide Mr. Hotaling with the ideas he wants is to turn this talent loose on the copy which he has provided.

For the three letter-head designs set from the copy given below which the judges—to be selected—consider best in order, THE INLAND PRINTER will give subscriptions for two years, one year and six months, respectively.

Five press-proofs of each design submitted must be supplied by the contestant, printed in black ink on white stock, standard letter-head size (8½ by 11 inches). All entries to be considered must be mailed to Contest Editor, THE INLAND PRINTER, 632 Sherman street, Chicago, Illinois, on or before November 15, in order that the result may be published in THE INLAND PRINTER for December. In that issue the prize-winning designs, as well as some of the others, will be reproduced, thus providing ideas for our readers which will prove of practical value, especially to those who participate in the contest.

Here is the copy: National Editorial Association, H. C. Hotaling, executive and field secretary, Mapleton, Minnesota. Ten thousand members in 1920. General Officers: Edward Albright, president, Gallatin, Texas; Will Wilke, vice-president, Grey Eagle, Minnesota; George Schlosser, corresponding secretary, Wessington Springs, South Dakota; H. C. Hotaling, executive secretary, Mapleton, Minnesota; J. Byron Cain, treasurer, Belle Plaine, Kansas. Executive Committee: G. L. Caswell, Denison, Iowa; E. E. Brodie, Oregon City, Oregon; J. C. Brimblecom, Newton, Massachusetts; Frank Henderson, Little Rock, Arkansas; H. U. Bailey, Princeton, Illinois; W. W. Aikens, Franklin, Indiana.

The "customer" says the "Ten thousand members in 1920" is important and that he doesn't care whether the names of States are abbreviated or spelled out. Names of offices should be capitalized, of course, but "house style" does not permit of it in this announcement.

The prizes are small, of course, but the cause is a worthy one. Each contestant will benefit, aside from any consideration of the prizes, by the opportunity afforded for comparison of many arrangements of the same copy.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

VII—SHAPE HARMONY.*



THE author subscribes to the belief of other writers on the subject of good typography in advertising display that too much attention has been paid in the past to the features of type-display that appeal to the eye and not enough to those qualities that appeal to the sense. Quite as consistently as the most prolific of our writers on subjects typographical have ignored the qualities that appeal to the sense, i. e., interpret, many writers on advertising have slighted those qualities that appeal to the eye, and hence attract. All agree that display must first command attention, but some take the stand that emphasis is the quality of display that attracts. Of course, a big, flaming head-line will attract attention, but available space and the nature of the work do not always permit the use of said big, flaming head-line.

While admitting the obvious—that is, emphasis serves to attract as well as to interpret—the author holds to the natural belief that in the great majority of cases an advertisement or other printed form is first seen and considered as a whole. If pleasing and attractive

as a whole it will, in the opinion of this writer, command attention. If unattractive it will not invite and hold the eye, regardless of how well it interprets.

Nothing, we repeat, attracts more than that which is pleasing to the eye and the esthetic sensibilities in the mind back of the eye. Despite the “fun” some writers on advertising have poked at the term “artistic,” that is the quality which makes things—furniture, buildings, pictures, PRINTING, etc.—pleasing and inviting to the eye. “Artistic,” however, does not mean “fuss and feathers,” nor, in printing, fancy type and borders, dazzling initials and ornamentation or gorgeousness all the way through.

It is true that abortions almost without number have been perpetrated in the name of “artistic printing,” but the fact that the abortions have been named

“artistic” does not make them so. Any one can call anything “artistic,” so far as that goes. Many, however, need to learn that the simplest and plainest of printed things may be beautiful and artistic—i. e., conformable to the principles of art and design—or inartistic. No one who can read and who has access to a dictionary need have any misconception as to the meaning of the term “artistic.”

Happily, the majority of us, whether we realize it or not, have an inherent sense of the fitness of things which causes us to look with favor on that which is artistic, i. e., conformable to the principles of art and design. For the most part we are attracted by the beautiful and we turn from that which is ugly; and in advertising type-display we must deal with averages, not exceptions. There may be a small proportion retaining enough of the barbarous instincts of our primeval ancestors who are attracted most strongly by that which is bizarre, crude and boisterous, but these can not be considered.

We must dress our advertising in such language and form as will appeal to the greatest number, the average. No sound practice in such an involved procedure as type-display can be built on anything but averages, and, thank fortune, the average taste among those who can read advertising is now fairly high.

What, then, are these fundamentals of design which make things beautiful and good to look at? They are shape harmony, tone harmony, proportion and balance—also, to an extent, contrast and simplicity. Of these principles the simplest is, perhaps, shape harmony—and it will therefore be considered in advance of the others, which are equally important.

Shape harmony obviously means harmony (agreement, conformity, unity) between the shapes of the things which together form our complete printed design. The association of type-faces in itself demands first consideration in the study of shape harmony, for in no other of the several applications of shape harmony to type-display is the violation of it more frequent or more displeasing. One can hardly discount the importance of this fundamental principle of art and design in typography after examining Fig. 1 and noting the

**No one can call
this a pleasing association**

FIG. 1.

**The effect here
is much better**

FIG. 2.

**And this, it must be seen,
is also much more pleasing**

FIG. 3.

**But type of regular
shape is best of all**

FIG. 4.

A Big Headline

**in condensed type does not appear out of
harmony with type of regular shape when
the wider type-face is in much smaller size.**

FIG. 5.

*Copyright, 1919, by J. L. Frazier.

disagreeable effect produced by the association of extended and condensed types, here minimized because the types are of the same series. That this disagreeable appearance is not altogether due to the fact that the letters are not of regular shape — as it is to an extent — will be seen when one considers Fig. 2, where both the lines are in extended shape, and Fig. 3, where

both are condensed. It will be seen, therefore, that if the most agreeable appearance is to result, all the type-faces in a design must be of the same general shape. An important point, though one which is not essentially pertinent to the subject, may well be

Caslon Text CASLON OLD STYLE

FIG. 6.

brought up at this time, especially since we have means for its illustration in these four examples. Fig. 4, when compared with Figs. 2 and 3, demonstrates that the most pleasing results are obtained not only when all the types are of the

same shape but when that shape is in good proportion, i. e., when the height is in nice relationship to the width. One need not have a superabundance of the quality of good taste to see that Fig. 4 is not only much more pleasing than Fig. 1, wherein the lines are not in harmony, but also that it is more pleasing than Figs. 2 and 3, where they are in harmony.

When, as in Fig. 5, condensed is used for a heading much larger in size than the body-matter or subordinate display-lines, the effect is not displeasing, for, then, the fact that the condensed letters are proportionately so large makes their rela-

Caslon Text CASLON OLD STYLE

FIG. 7.

LACK OF SHAPE HARMONY

FIG. 10.

SHAPE HARMONY

FIG. 11.

TYPE TOO WIDE FOR SPACE

FIG. 8.

SHAPE HARMONY

FIG. 9.

tively narrower width much greater than the small sizes of the relatively wider letters. The great use of text, or black-letter, for its decorative effect, as well as for emphasis, prompts a suggestion regarding its use with roman, or other types of regular and extended shapes. Black-letter comes under the

head of condensed types, and when used with roman of regular shape, or types of extended shape, must be given the same consideration that the condensed roman is given in Fig. 5. In Fig. 6 a line of text is shown topping other lines of roman capitals of almost equal size. The effect, owing to the divergence of shapes, it must be admitted, is displeasing. Fig. 7 is shown to demonstrate that the cause of the bad effect is as stated, and that the remedy proposed is a specific. In Fig. 7, it will be seen, the effect of the lack of conformity in shapes is minimized by reducing the size of the wider member of the combination.

Everything considered, the results which are the most satisfactory are usually found in the printing in which the

question of the association of type-faces does not enter — the printing in which but one series of type is used. We may even go a step farther and say that the most pleasing results are attained where the work is not only confined to one series, but is set either in all capitals or all lower-case of that series. (Capitals and lower-case each form a different shape of design, and their characteristics are distinctive.) But such practice is not always possible, nor is it always desirable. In involved display, where space is at a premium, it would be positively foolish to hold to all capitals or all lower-case, for we would sacrifice too many effective means of obtaining emphasis. We may, moreover, have pleasing harmony without drawing such a fine line, evidence of which is on every hand.

The next step in shape harmony is suiting the shape of the type to the shape of the space occupied. In advertising display, particularly advertisements for newspapers and magazines, one meets with various shapes, but, as heretofore stated, it is well to remember that letters of regular proportion will fit well into any shape, except, perhaps, the most irregular, of which comparatively few will be met with in actual practice. Except in very rare instances one need not worry about harmony between type and space in advertisements if he holds to the use of letters of regular shape, and he would be a "stickler" indeed who would find fault with such letters well used in such an out-of-the-ordinary space as a single-column (thirteen picas) twenty-inch advertisement. (The selection of such a space would be foolish if it were desired to have strong display.) The author has often felt it would be a blessing to printerdom if extended and condensed types had never been invented.

They must, in a measure at least, be considered as freak letters, and no one can say they are pleasing in their lack of good proportion. Printers, nationally known for the quality of their product, do not use extended or condensed romans.

The idea that condensed type permits of a bigger display-line is largely founded on fallacy, for, though the letters are higher, they are, in some instances, so much leaner as to offset

general shape as the page. Now, we find in Fig. 10, an oblong page, in which the condensed letter which was so well suited to Fig. 9 appears very much out of place, whereas the extended type, poorly used in Fig. 8, is just the thing in Fig. 11. Surely there is something to this matter of shape harmony.

A good rule to follow when working on spaces and pages which are decidedly out of regular proportion (of which you

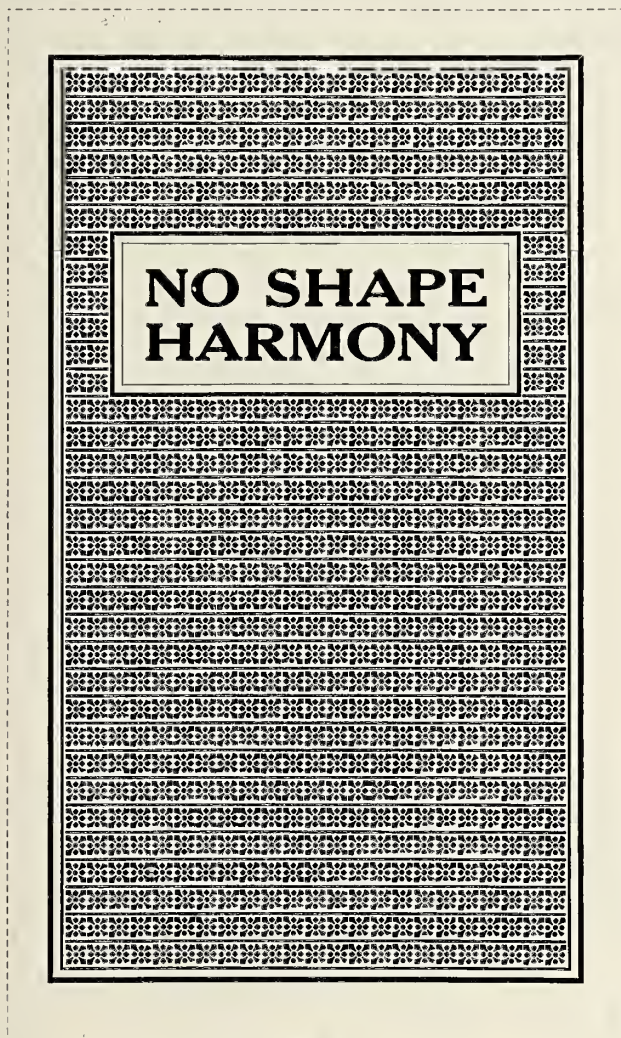


FIG. 12.

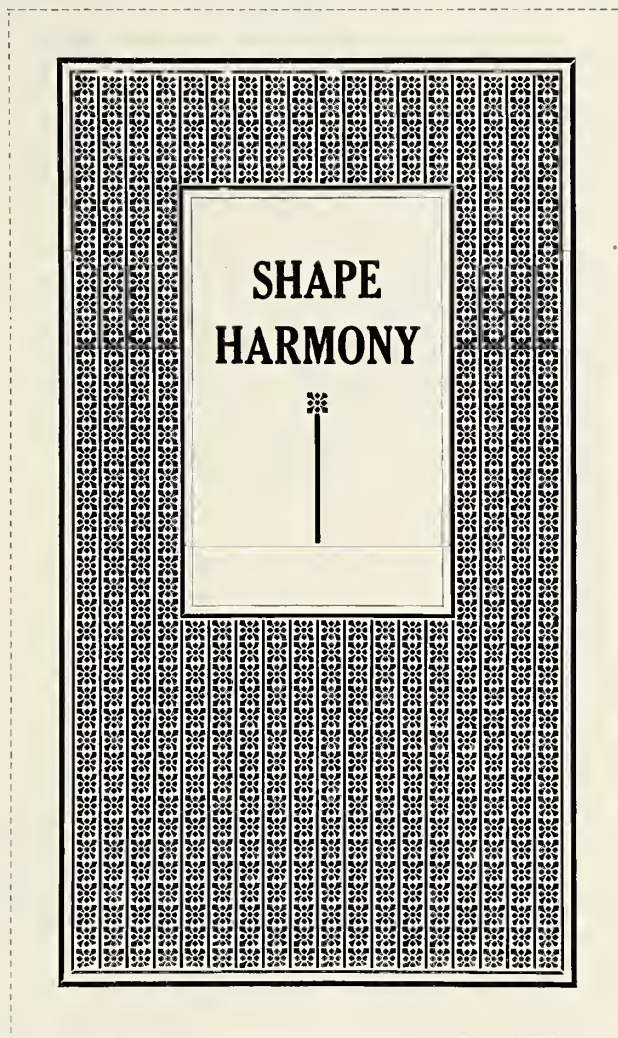


FIG. 13.

this advantage of height. This point is demonstrated by these two lines of Caslon Bold, which has been selected for use here because it is one of the most widely used of our bold types.

14-Point Caslon Bold Condensed 12-Point Caslon Bold (Regular)

The upper line is in 14-point condensed and the lower line in 12-point regular. Can it be said that the 14-point characters in the first line provide as much more *prominence* than the 12-point letters below as the difference in size might indicate?

In booklet work — cover-designs, title-pages, etc. — shape harmony between type and space should be more generally considered, and to show the effect of harmony and lack of harmony in this respect Figs. 8, 9, 10 and 11 are provided emphasized, of course, to illustrate the point clearly. In Fig. 8 we have an extended style of type on an eccentric narrow page, such as is frequently used for the sake of novelty. It looks bad, doesn't it? Fig. 9 is of the same size and shape of page, but the extended type has been replaced by a condensed style, which appears much more pleasing because it is of the same

will learn later) is to have the long dimension of the type parallel the long dimension of the page or space. This rule applied to Figs. 8 and 10 shows the association wrong, as their appearance demonstrates, while it proves the association of type and space right in Figs. 9 and 11, as they have every appearance of being.

In architecture, where several of the laws which govern type-display also apply, of which shape harmony is one, it is necessary that tall, narrow buildings contain a preponderance of vertical lines. This rule applies with equal force in designing forms for narrow pages. Figs. 12 and 13 provide interesting experiments which add strength to the points made above regarding parallel lines in display and vertical lines in tall, narrow buildings. The lines of the decorative rule arrangement in Fig. 12, it will be seen, are horizontal, whereas the long dimension of the page is perpendicular. One will at once sense an inconsistency in this example. Note the improvement in Fig. 13, where the lines of the rule arrangement are vertical, parallel with the long dimension of the page, a suggestion in miniature of the pleasing effect which results from a preponderance of vertical lines in a tall and narrow building.



FIG. 14.



FIG. 15.

In this connection let us now consider the panels which enclose the lines of type in Figs. 12 and 13 independently of the quite ornate background arrangements, assuming for the moment that these panels alone constitute the designs. It is evident that the compositor who would set such a design as this panel of Fig. 12 on a page of that shape would not be giving much thought to harmony of shapes. With proper consideration given harmony of shapes an oblong design such as this panel is would not have been set across a narrow page, another oblong shape running in the opposite direction. The panel in Fig. 13 is much more pleasing for the very simple reason that its shape is in harmony with the shape of the page.

Shape harmony, however, demands more than complete agreement between the shape of the

types used together, between the shape of the type and the shape of the page, and between the design as a whole and the page. The groups of type making up the design as a whole and the page must also be in agreement if the effect is to be pleasing.

In Fig. 14 we have an oblong page in which the design is made up of three narrow groups, the paneled ornament constituting one of these. Look steadily at it for a moment and see if you do not sense a conflict between the narrow groups and the oblong page. Then note the improved effect of the resetting shown below it (Fig. 15), where the groups agree in shape with the shape of the page. Compare the two, and if you see the harmony in Fig. 15 and the lack of it in Fig. 14 you possess good taste, otherwise there is need for its development by study and comparison. Be sure you note, too, that it is not only the letters in Fig. 15 which agree with the page in shape, but the forms into which those letters are grouped.

In Fig. 16 we show a narrow page in which the type used is somewhat extended, and the shape of the groups is also extended. In order to secure the desired prominence for the main display, a size of type was necessary which, because extended, crowds the border too closely at the sides in relation to the comparatively large amount of white space between the groups, that is, from top to bottom. This wide disparity in marginal spaces would naturally suggest to a "stickler" for uniform distribution of white space some such makeshift as the bands of border units to take up some of the excess space from top to bottom, in order to effect a more uniform distribution throughout the design. These bands of border, in themselves, are oblong, as are the type-groups and the ornament, none of which agree with the narrow



FIG. 16.



FIG. 17.

page upon which they appear. Alongside we show a resetting (Fig. 17), in which the condensed letter used in Fig. 14 appears. Because of the narrow width of the letters as compared to their height, more white space is possible at the sides, a greater amount is taken up perpendicularly, thereby providing a more pleasing distribution, and the groups, being narrow, harmonize perfectly with the shape of the page. It will be noted that no makeshifts are here necessary to effect a proper distribution of the white space. The ornament is by no means essential to the shape, but is used merely as a means of embellishment to

rectangles do not harmonize, and that their use together, in borders and types at least, is displeasing. Even those who "scout" the idea that art principles may be applied to typography, but who are blessed with a measure of good taste, would see the fault in these two figures and no doubt would say, "The borders and the types do not go well with each other." The curvilinear border, so plainly unsuited to the block style of letter in Fig. 18, fits in well with the italic type, which possesses the same general shape characteristics, in Fig. 20; while the rule border with geometric square corners, so plainly unsuited

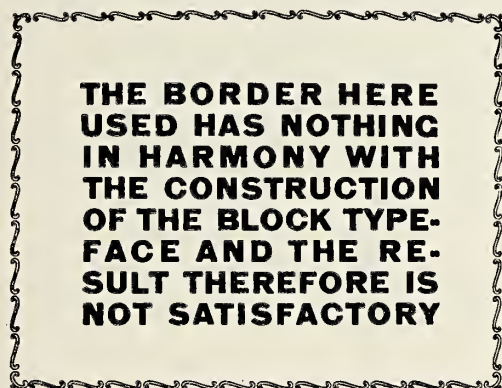


FIG. 18.

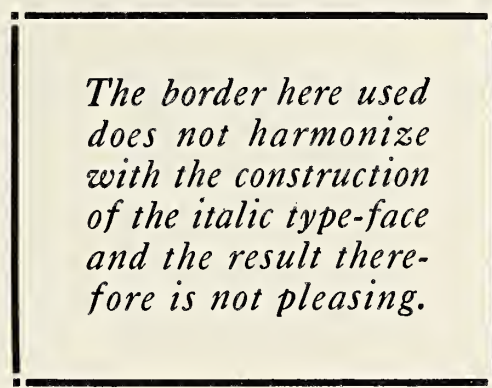


FIG. 19.

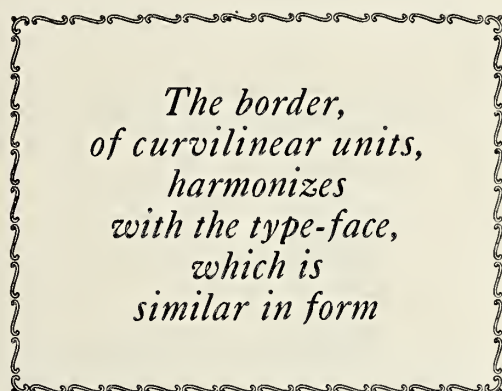


FIG. 20.

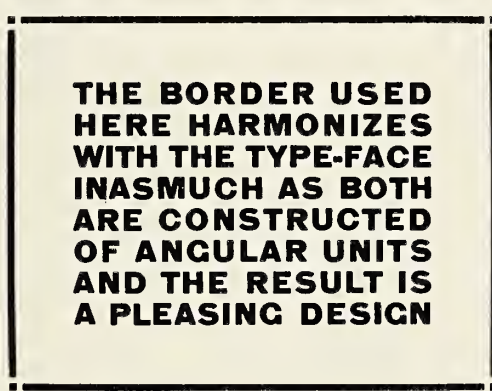


FIG. 21.

relieve the severity which might result from the use of type alone. The reader will note, of course, that the ornament also conforms to the narrow shape of the page and that it is not prominent enough to handicap the type as the decoration in Fig. 16 plainly does.

Decorative elements in typographic design, particularly borders, the most commonly used, show to best advantage, and do their part in forming a harmonious whole, when their form is in harmony with the general shape of the type-faces used in combination. This would imply, for example, and as a general rule, the association of curves with curvilinear figures and straight lines with rectangular figures.

The principle of shape harmony is violated to a very great extent in the association of type-faces and borders, and for that reason a few words of general advice on the association of types and borders should not be amiss. Figs. 18 and 19 illustrate more plainly than volumes of words that curves and

to the italic type in Fig. 19, seems just the thing for the block-letter in Fig. 21. Figs. 20 and 21 offer complete shape harmony between type and border, as the type and borders have something in common in each instance.

Ornaments, though seldom deserving a place in advertising display, may often be used to good advantage in job-printing. If appropriate to the subject to which the display relates they impart atmosphere to the whole effect, provided, of course, they harmonize structurally with the type, as well as the page. Lack of shape harmony between ornament and type, and page, is all too frequently seen, block type styles and other plain and severe letter forms being often found in the company of fancy scroll and floral decorative devices, while angular ornaments are as frequently forced to associate with graceful italics and rich decorative texts. Such inconsistencies will be at once apparent when the reader has studied Figs. 18, 19, 20 and 21, which, though relating to borders, cover ornaments as well.

Compliments of

Trust Bros. Printing Co.

High Grade Commercial Printers

64 Roberts Street, Corner Centre Avenue Pittsburgh, Pa.

It's Done by His
It's Done Right.

P. & A. Telephone
4951-M.

"Still sending kindly greeting
And in Remembrance meeting"

To wish you
all Happiness
this I must

Crafton Steam Laundry Company

LAUNDERERS, CLEANERS and DYERS

BROADHEAD AVENUE

BELL PHONE Crafton, Pa. 191

THE BELL SODA FOUNTAIN CO.

B. BELL, Mgr.

REPAIRING OF ALL KINDS OF
SODA FOUNTAINS

Steel Fountains Relined, Our Specialty
Second-Hand Fountains, Bought and Sold

140 FULLERTON ST. PITTSBURGH, PA.
P. & A. PHONE, 2031-M

BELL PHONE, 1717 J. WILKINS

R. KASLER,
Expert Ladies' Tailor

SUITS MADE TO ORDER

Perfect Fitting and Sewing Guaranteed.
We also do Cleaning, Pressing and Repairing
AT REASONABLE PRICES.

714 PENN AVENUE Near Wood St. WILKINSBURG, PA.

The Ideal Sales Co.
A. MATTES, PROP.

DEALERS IN

Fancy Goods, Dress Goods,
LADIES' AND GENTS' CLOTHING, Etc., Etc.

4 GRANVILLE ST. PITTSBURGH, PA.

Select Dance

OF

IBN GABIROL LODGE

NO 114 I. O. O. B.

HELD AT

LUNA PARK

Thursday Eve., July 29, 1909.

ALL WORK PROMPTLY ATTENDED TO

ESTIMATES FURNISHED

A. Hermans,
Contractor and Builder

75 ARTHUR STREET

Pittsburgh, Pa. 191

BELL PHONE, 3751 GRANT
P. & A. PHONE, 4961-M

BEFORE



NOTHING gives the editorial staff of THE INLAND PRINTER more pleasure than the receipt of letters from readers voicing their appreciation of help received from the magazine. Such letters are frequent, but it has been a long time since one has been accompanied by such conclusive evidence as the illustrations on these two pages provide.

The specimens at the top of this page were executed by the Trust Brothers Printing Company, Pittsburgh, Pennsylvania, before Simon Trust began to read THE INLAND PRINTER, while those at the top of the following page show the kind of work now being produced. No more powerful argument for restraint in type use, pleasing types and simplicity could be provided. For its inspirational value, Mr. Trust's letter is herewith quoted:

"In the firm belief that credit should be given where credit is due, I write this letter to express my obligation to THE

INLAND PRINTER and to the man who encouraged me to read it, study typography and endeavor to progress in the printing craft. If my experience inspires even one member of the craft to 'go and do likewise,' I shall feel that I have rendered some slight return for the great good that has been done me by the gentleman referred to and THE INLAND PRINTER.

"I am a pressman by trade. Four years ago our plant was producing excellent presswork and inferior composition, which consisted chiefly of a conglomeration of type-faces. In fact, it was our proud boast that we possessed a more varied equipment of type-faces than any shop in Pittsburgh, and we generally endeavored to prove it by getting seven or eight different faces in every job.

"I first became aware of the immense amount of instruction to be gained from the INLAND when you reproduced our old letter-head (my design), together with a resetting and a comprehensive analysis of the two forms. While the criticism was

Pittsburgh Sewing Machine Exchange

All Kinds of Sewing Machines
Bought, Sold, Exchanged and Repaired



Bell Phone, Grant 9422

Office: 1523 Fifth Avenue
Pittsburgh, Pa., []

BELL PHONE 10125 GRANT

ALL WORK GUARANTEED

Herman & Napolitano Co.
*European Artists*PORTRAITS, FRAMES, Mosaics, CRAYONS, WATER COLORS
PASTELS AND OIL PAINTINGS A SPECIALTY

1430 FIFTH AVENUE

PITTSBURGH, PA.

TRUST BROTHERS PRINTING CO

SPECIALIZING IN
DISTINCTIVE COMMERCIAL
PRINTINGBELL GRANT 10125
P. O. BOX 1420170 ROBERTS STREET
PITTSBURGH, PA.

ATHLETIC UNDERWEAR COMPANY

Manufacturers of ATHLETIC UNION SUITS

981 UNION ARCADE BUILDING, PITTSBURGH, PA.

BELL PHONE, GRANT 1079

TRUST BROTHERS PRINTING COMPANY

*Producers of Quality Printing*SEVENTY ROBERTS STREET
PITTSBURGH, PA.

ATHLETIC UNDERWEAR COMPANY

Manufacturers of

ATHLETIC UNION SUITS

981 UNION ARCADE BUILDING, PITTSBURGH, PA.

BELL PHONE, GRANT 1079

Max J. Friedman

981 UNION ARCADE BUILDING
PITTSBURGH, PENNA.

THE PAUL DRUG COMPANY

ENGINEERING BROTHERS, Proprietors

1627 CENTRE AVENUE, PITTSBURGH, PA.

BOTH PHONES

AFTER

not altogether pleasing, it awoke in me a realization that I had much to learn in matters typographical. As an earnest of my good intentions, I installed the Old Style Caslon and determined right then and there that I would learn to create printing that was simple, dignified, and had all the elements of good typography.

"Since then our progress has been rapid. While we used to sell our product almost entirely on a price basis, today our customers leave it to us. It is a common occurrence for our clients to say: 'We could get this a little cheaper at some other shop, but we want a good job.' All this, of course, is highly gratifying. Our specimens have been praised repeatedly by your excellent publication and I have won honorable mention in several contests. You have further helped our business with your concise explanation of the merits of simple, readable typography as compared with the old mixed-up arrangements. We have shown copies of THE INLAND PRINTER to our trade

and they, too, have been converted. In fact, many of our clients today would refuse to accept printing of the kind they thought was 'just the thing' two years ago.

"I am enclosing samples of the old and new style herewith. A comparison is very interesting, indeed.

"Another fact that should be borne in mind by the printer is that correct typography is easier to produce — setting from one series of type reduces 'walking time' to a minimum in the composing-room — and for the same reason the type is easier to distribute.

"The man who put me on the right track is well known in Pittsburgh typographical circles. I am but one of many students who have benefited by his instruction and advice, and I truly believe he has done more for the cause of good typography in western Pennsylvania than any other one man. I herewith pay homage to the ability of and feel honored to acknowledge my indebtedness to Edwin H. Stuart."

AUGUST, 1919
VOL. XI, No. 2

ART & LIFE

INCORPORATING
THE LOTUS MAGAZINE



THE LOTUS MAGAZINE FOUNDATION, Inc.

665 FIFTH AVENUE, NEW YORK, N. Y.

50 CENTS A COPY

\$5.00 A YEAR



An excellent cover by Fred W. Goudy

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

GOTHAM TYPESETTING COMPANY, New York city.—The specimen book showing styles of type furnished your customers in the shape of linotype matter is exceptionally well gotten up.

A. M. CHURCH, Burke, South Dakota.—The bankers expressed good taste when they complimented you on the attractive little program you produced for their meeting at Burke, August 8. It is convenient, readable and dressed in pleasing garb.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.—The various commercial specimens you have lately sent us are satisfactory in every respect. Good display, combined with simplicity of design and intelligent selection of types, leaves us no room for suggesting improvements.

THEODORE H. HARVEY, New Orleans, Louisiana.—Your September blotter is executed in good taste both as regards composition and colors used for printing. No suggestions for improvement, considering the purpose for which the blotter was intended, occur to the writer.

THE PRINTCRAFT PRESS, Incorporated, New York city.—Your August blotter is neat, and it is quite pleasing to the eye. We would prefer to see the calendar appear at the bottom, not so

PUTTING METTLE INTO METAL



CLARK EQUIPMENT COMPANY
BUCHANAN MICHIGAN

Unusual treatment of title-page of promotional booklet. The drill illustration was printed in black along with the type, while the panel background around the drill was printed in light olive-green. The end-leaf preceding the title-page was cut out to permit the drill and part of the olive-green background to show through, the recipient getting a glimpse of the illustration as soon as he turns back the cover. Printed by the James H. Rook Company, Chicago, Illinois, for the Clark Equipment Company, Buchanan, Michigan.

much for reasons of conventionality as because then the advertising talk would more likely get the attention desired.

H. J. ELBERT, Houston, Texas.—The bill-headings for the Standard Printing & Lithographing Company are exceptionally well designed, which fact is especially commendable in view of the large amount of copy required to be arranged. No more pleasing combination of colors could be selected for the light blue bond stock than the blue and blue tint.

THE IVY PRESS, Portland, Oregon.—The "Why?" blotter is striking in design and therefore has considerable attention value. The matter, being brief, stands an excellent chance of getting itself read despite the commonplace and meaningless character of the head-line, "Why?" embellished with a large question mark which appears below the displayed word.

CLARK EQUIPMENT COMPANY, Chicago, Illinois.—"Putting Mettle Into Metal" is a handsome booklet and your company as well as the James H. Rook Company, Chicago, the printers, are deserving of high praise for the general excellence of the work. The handling of the title-page in

such manner that a large drill, printed in half-tone, with a solid panel background printed in olive, appears through a cut-out panel in the fly leaf of deep green cover stock is decidedly novel and pleasing. The title-page is reproduced on this page.

K. LEROY HAMMAN ADVERTISING SERVICE, Oakland, California.—The newspaper advertisements, copy for which was prepared by your organization, and which were set in the composing-room you operate, are high-class in every way. Such a high grade of composition could not be secured in the ordinary newspaper composing-room in the midst of the hurly-burly incident to getting the paper to press, and with the faces of type there available. Certainly the distinctive, dignified treatment you have accorded these advertisements will cause them to receive immediate attention, and the fact that they score high in legibility should impress the messages conveyed forcibly on the minds of all readers. Excellent use of white space is apparent in all of them. Two of the excellent advertisements are reproduced in order to give our readers an idea of appropriate treatment for jewelry advertising.

MCGRAW-PHILLIPS PRINTING COMPANY, New York city.—The booklet, "Our Trip Through a Paper Mill," is a most attractive job of printing. Inasmuch as it was distributed among actual and



Pearl Necklaces

From New York and Paris come the new styles in pearl necklaces. They are called "opera lengths," measuring 18, 24, and 30 inches.

We are showing these new necklaces—some of the very first to reach the coast. Priced from \$100.00 down to \$5.00.

Call and see them.

Herbert Jackson Company
1432 Broadway
Next Ye Liberty Playhouse

An advertisement which in design and typography suggests quality, dignity and beauty, thereby providing the correct atmosphere for the appeal of the dealer in high-grade jewelry. Both the copy and the typography are the work of the K. Leroy Hamman Advertising Service, Oakland, California.



Watch Chains for Men

You will be surprised to find such good workmanship—distinctive design—in gold and platinum watch chains—priced so reasonably.

Herbert Jackson Company
1432 Broadway

Next to Ye Liberty Playhouse

Another of a series of jewelry advertisements produced by the K. Leroy Hamman Advertising Service, Oakland, California.

potential customers, all of whom are interested in paper and will appreciate the information on its manufacture contained therein, we consider that this booklet represents a high type of constructive advertising.

CLAYTON E. NAGLE, Zion, Illinois.—We compliment you highly on the booklet, "He Is Just the Same Today." The hand-lettered title is appropriate in every respect, besides being well executed. The large size of Kennerley used for the text, printed on rough antique white stock with wide margins, makes the text pages decidedly inviting in appearance and most easily read. What has been said above regarding "He Is Just

the production of the same line of work should prove effective. Certainly it will get attention.

THE HALLSTEAD PRESS, Albion, Nebraska.—Good judgment in display is the outstanding characteristic of the specimens you have sent us. We might find fault with the selection of types in some instances, but, because of the excellence of your work otherwise, we presume you have in most cases at least used the best styles available in your equipment. There is somewhat too much large display on the cover and title-page of the sale catalogue for LeRoy Ball. The most important lines should stand out strongly, which they can not do if lines of lesser importance are

or diffused throughout the designs as to give a "spotty" and somewhat disagreeable effect. Holiday printing, of course, will stand more elaborate treatment than the ordinary run of work, but appropriate, cheerful treatment may be given that class of work by the use of a few decorative devices of the right sort. Some of the advertising blotters are faulty in legibility owing to the use of capitals for reading-matter in large amounts. Capitals are valuable for occasional display lines to lend contrast to lower-case for purpose of emphasis and for the sake of distinction, but since they make reading difficult they should be used sparingly.



IN the conduct of our business we have always felt that with a standard of quality there should also go a standard of service. We attempt in each transaction to put ourselves in our customer's place, and to give him the same prompt, accurate, and considerate service that we would ourselves expect.

The success which we have been fortunate enough to attain has been due most of all to the strict adherence to this policy in all our dealings.

Mr. A. V. Ingham, former head of the Roycroft Shop, and now our Director of Printing, assures you the kind of craftsmanship that leads to future business relationship.

If the service you receive from your present printer is satisfactory, we do not expect you to desert him for us. May we hint, however, that it might be desirable to try us even under such circumstances? It is possible that a comparison of results might be interesting.

ROCHESTER TIMES-UNION, Inc.
Printers • Binders • Engravers
22 EXCHANGE STREET ROCHESTER, NEW YORK

FRANK E. GANNETT, President

WILLIAM D. CHASE, Vice President

FRANK E. GANNETT, Secy-Treas. Manager

ROCHESTER TIMES-UNION

Printers • Binders • Engravers



Printing that Pays

You have not begun to receive the full benefit of direct-by-mail advertising if you are using poor printing, which is expensive at any price.

Your advertising must compete with other advertising just as your product must compete with other products made by rival manufacturers.

Every piece of printed matter you send out must compete at its destination for a bearing with dozens of other circulars, announcements and catalogs.

We produce direct-by-mail advertising that makes an impression and wins a reading—the kind that represents the quality of your product.

By filling out and mailing the enclosed card you will have our co-operation in obtaining the desired results.

Rochester Times-Union, Inc.

ROCHESTER TIMES-UNION
Printers • Binders • Engravers
ROCHESTER, N. Y.

CLARENCE L. FORD
Assistant Director of Printing

PROOF



from TIMES-UNION
ROCHESTER, NEW YORK

PLEASE read and return the enclosed proof promptly with copy, after glancing for errors. We are responsible for mistakes, but changes from copy furnished are subject to a charge for the time required to make them.

Attractive specimens of printing from the job-printing department of the Rochester (N. Y.) Times-Union, produced after the layouts of A. V. Ingham, formerly of the Roycroft Shop and the Carnegie Institute of Technology. All the examples were printed in red-orange and black on white stock except the leaflet, "Printing That Pays," which was on buff-colored antique paper.

the Same Today" can be said with equal truth regarding the other two specimens received with it, namely: "Evening Meditations" and the poem, "The Triumph of Truth."

Rochester Times-Union, Rochester, New York.—Commercial printing done in your job department under the direction of Mr. Ingham is of excellent quality in composition, in selection of paper and inks and in presswork. The versatility of the Caslon letter is demonstrated to excellent advantage by the variety of forms effectively executed in good taste in that one style. Several of the examples are reproduced in a group on this page and we hope to receive more in the future.

BENJAMIN F. EMERY COMPANY, Philadelphia, Pennsylvania.—Your booklet, "The Great Central Fair," in which a story of the exhibition by Robert F. Salade appears, and which is followed by a few pages of "Helpful Suggestions About Booklets," advertising your complete service facilities, is not only attractive but should prove effective advertising. The idea of providing prospects with something of this nature, in which they are likely to have a great interest, and to insert at the end a little advertising on

set in too large sizes. It is equally as important to know what to "keep down" as what to make "stand out."

THE ARROW PRESS, Philadelphia, Pennsylvania.—While the several blotters which you have sent us are interesting, especially in so far as the copy is concerned, we find that the designs are so "fussy" in a decorative way as a rule the type does not have the opportunity to function properly. The fact that three colors are used in several instances and those colors scattered over the designs in small patches, as it were, added to the complexity of the designs otherwise creates an effect of a lack of unity, making concentration on the type-matter difficult. An especially commendable feature is the timeliness of the copy, and the fact that typography and colors used in printing are suggestive of the month, as, for instance, green for Saint Patrick on the March blotter, etc., is also worthy of praise.

HANNA'S BOOK STORE, Cadiz, Ohio.—Most of the specimens sent us are excellent. The exceptions are those which are made overelaborate in a decorative way by the employment of many ornaments and borders, and the use of more colors than necessary, and which are so distributed

EDWIN C. STERRY, Jamestown, New York.—Excellent judgment as to display and good taste in design and color harmony are manifested in all the specimens of your work. Your personal letter-head, printed in black and gray on white stock, is decidedly pleasing, besides being quite unusual in design. The letter-head for the local Rotary Club, set in Caslon, is also pleasing. On the cover for the booklet, "History of Chautauqua County, New York, and Its People," the bulky contour of the main display group could have been changed to a more pleasing shape by setting the last line "and Its People" in two lines, the ampersand in the first of these and "Its People" in the second. This would also permit the main display lines "Chautauqua County, New York" to stand out more effectively, and, because of the division of display points by lines, the whole would be more quickly grasped, though it may be read at a glance as it is. The title-page is very neat and quite well displayed.

GUY HUGHES, Halfway, Oregon.—The specimens are well designed, and if it had been possible for you to use the right kind of type-faces in some instances they would be considered high class indeed. Imitation engraved faces such as Card

Mercantile, Copperplate Gothic, Litho Roman, etc., seem out of place on anything except stationery, and especially on title-pages and advertising-matter. We presume that these faces make up the bulk of your job type and that nothing else was available except advertising display type, which would have been even less desirable. The War Work Number of the *Pine Valley Herald* is a most interesting miniature edition and is well handled in every way. On the throw-aways you have not, as a rule, employed contrast as well as you might have. Important points should stand out prominently, which means that unimportant points should be kept

whereas they should be placed at least slightly above the actual center in order to overcome an illusion which causes designs, illustrations and type-pages placed in the exact center to appear below the center, and therefore overbalanced at the bottom. In other words, there is an optical center above the actual center, where items appear in the actual center. In deference to the principles of proportion and balance, designs which are comparatively small in proportion to the size of the page on which they are printed should be placed above the optical center, a good rule being to so place them that the distance from the center of the design to the top edge of

not being such a great variety of types used as to create a decidedly inharmonious effect, which invariably results when many styles of different shape and character are employed. The same fault with regard to the positioning of pages is apparent in the smaller booklet, "M. et Mme. L. Langevin." Few faults in bookwork are more displeasing than pages which are placed too low.

W. W. DRUMMOND, Pueblo, Colorado.—Specimens are all very good indeed. Excellent judgment is indicated in the selection of lines for emphasis, which is generally in logical order. It is unfortunate that machine matter for the booklet was set without advising you who was to set

MRS. EVA H. WILKIE

TELEPHONE OAKLAND 6811

Milady's
SPECIALTY SHOP

GOWNS, WAISTS
LINGERIE AND
CORSETS
MADE TO ORDER

BUTTONS
PICOTING
HEMSTITCHING

PLEATING
BRAIDING
ETC., ETC.

597 FIFTEENTH STREET
OAKLAND, CALIF.

"TWENTY-SIX YEARS OF PROGRESS"

R. S. KITCHENER
PRINTER

916-18 CLAY STREET
OAKLAND, CAL.
TELEPHONE OAKLAND 444

OVER

PHONE OAKLAND 42

LYLE CANDY COMPANY
MAKERS OF LYLE'S CHOCOLATES

627 14th STREET
OAKLAND, CAL.

STANDARD TIRE SALES CO.
MANUEL GOLDWATER, MANAGER

**CUT RATE
TIRES**

WHOLESALE AND RETAIL

2157 BROADWAY
CORNER, 2157 STREET, OAKLAND, CAL.
PHONE LAKESIDE 4712

EDGAR V. SIMPSON
MANUFACTURING ARTIST

ADVERTISING SIGNS AND POSTERS,
DESIGNED, ENGRAVED, AND PRINTED
IN ONE OR MORE COLORS, ON CARD-
BOARD, CLOTH AND PAPER.

306-12TH ST. OAKLAND, CAL.
TELEPHONE - - - OAKLAND 0000

MRS. EVA H. WILKIE

PHONE OAKLAND 6811

Milady's
SPECIALTY SHOP

GOWNS, WAISTS
LINGERIE AND
CORSETS
MADE TO ORDER

BUTTONS
PICOTING
HEMSTITCHING

PLEATING
BRAIDING
ETC., ETC.

597 FIFTEENTH ST., OAKLAND, CALIF.

An altogether different style of typography than that shown on the opposite page, these being by R. S. Kitchener, Oakland, California. Much of the original effectiveness of these examples has been lost in reproduction, as the colors used in printing had much to do with their striking yet altogether pleasing appearance. Both the examples for Milady's Specialty Shop, a letter-head and business-card, were printed in a blue tint and black on white stock. The Lyle Candy Company card was printed in brown (heavy rules) and deep blue (type) on buff-colored stock. The Simpson letter-head, set in Publicity Gothic, was printed in green and blue on white stock, the darker items in our reproduction being green in the original. The Kitchener card was in lavender and brown on white stock, the rules only appearing in the lavender. "Cut Rate Tires" in the other business-card was in orange, the remainder of the design being in black on white stock.

down, though even the unimportant matter must be larger on dodgers than on most work as they must often be read at some distance.

R. S. KITCHENER, Oakland, California.—The striking effects, characteristic of your typography, are so tempered with good taste as to make the specimens sent us wholly pleasing as well as effective in an advertising sense. Few, indeed, are capable of blending these widely different qualities of type-display—striking effects and good taste—as successfully as you do, and all too many when striving for striking effects produce results that can only be classed as bizarre and rude. There isn't a dull specimen in the lot, several of which are shown on this page. Our compliments are extended to you on the excellent taste exercised in the selection of colors.

WILLIAM GRAHAM PRINTING COMPANY, Detroit, Michigan.—The work is of good quality in all respects, and especially so as regards presswork. We note one serious fault in several of the specimens—the placing of designs on a page, particularly covers, in the actual vertical center,

the page and the distance from the center to the bottom edge of the page will be of the ratio as two is to three. Of course the shape of the design may demand some consideration in varying the placement slightly, but in the majority of cases the two to three rule will be found to apply satisfactorily.

FERNAND CAILLET, Montreal, Quebec.—The prospectus for the College Sainte-Marie is a handsome piece of work, presswork and composition being very good indeed. The type of the text pages is placed somewhat too low on the page, and the page numbers do not look well at the top of the page, especially since there is no running-title. The pages were probably placed considering the top of the number as the top of the page, but since the number occupies little space it really has no effect. If it was considered necessary for the page numbers to appear at the top they should have been placed in the margins, the pages being positioned without considering them as a part. Advertisements are much better handled than is usual in books of this sort, there

the title-page so that you could arrange it in type to conform, or in order that the text pages could be set to match the type available for your use in setting the title. As a matter of fact, the man who is to do the hand work on any job should lay out the remainder and specify the machine type, that is, if most satisfactory results are to be expected, but, unfortunately, this is too seldom the case. We would question the order of display on the cover for the catalogue of The Motor Accessory and Tire Company. A better arrangement, in the opinion of this writer, would be to have placed the words "Automotive Supplies and Shop Equipment" at the top in dominant display, with the line "Catalogue C" immediately beneath, and without a panel. If a panel were considered necessary it should fit the line with equal margins all around it so that there would be no excuse for inserting colons at the ends of the type-line in order to fill out the panel. The name of the firm, it seems, should appear at the bottom in smaller type than the main display. The point is that if the parties receiving

these catalogues are interested in supplies of that sort they will find out the name of the firm soon enough. Then, if it is to be filed, it will naturally be filed under the name of the materials rather than the name of the firm. One can not well remember the name of a firm, but he knows what item he desires information on.

T. C. WILKINSON & SON, Van Wert, Ohio.—“Isaac Van Wert in the Revolutionary War” is a most attractive and unusual booklet in all respects. While the format as a whole is most pleasing, and the work must be considered as high-class, correction of a few minor points would effect some improvement. In the first place, the

neener to where the eye of a reader naturally falls first. In like manner, a better effect would result if the flag illustration and the illustrations on the text pages were placed slightly above the center. The tint blocks in the opinion of this writer would be better if printed in a somewhat weaker color, or, rather, a color hardly so bright, say, for example, a light buff tint. A touch of brown, then perhaps a touch of white, in the yellow used would have made the color just about right. We regret to make these points regarding an example so worthy of praise, but when they are all that stands between the work and practical perfection it seems wrong to permit them to pass unnoticed.

the top is considerably larger. A rather bad effect is also caused by the pyramidal shape of the upper group. Lines of a group should graduate downward, making the form of an inverted pyramid, rather than upward with the longest line at the bottom, as in this instance. The yellow ink was too light for use on the border of the cover of the West End Methodist Episcopal Church program of April 6. It not only places a strain on the eyes, but it does not show the design of the border to good advantage. A touch of brown to the yellow used would make it a buff, and the effect of the page under those conditions would be much more pleasing. The



NINETY per cent. of our customers are successful business houses, known to you and to the nation through their publicity.

They have earned success by the strict observance of a common-sense business policy, obtaining for them confidence in their house and goods, chiefly gained by the character and appearance of their advertising.

[In the above illustration we]
[picture their enviable position.]

The “bag of gold” will be offered you who conduct his business on sound principles and comes to the people in unmistakable terms of the correctly printed word.

JAMES H ROOK COMPANY
PRINTING THAT SELLS THE HOUSE AND PRODUCT
626 FEDERAL STREET CHICAGO WABASH 2781

“Your printing, Mr. Rook, has the admiration of everyone here, from the president down. As he puts it, your work has something that compels one to look at it and often. You seem to be able to place the color so that it resembles the effect of a dimple on a cheek.”

ADVERTISING is neither
all art nor all science:
it is a combination of both, plus
a liberal knowledge of
human nature

Having learned these facts in the school of practical experience, we have been able to combine these factors with intelligence, giving the printed word its strongest telling effect

James H Rook Company
Printing that Sells the House and Product
626 Federal Street Chicago Wabash 2781

Two advertising cards by the James H. Rook Company, Chicago, Illinois. The one at the left was printed in black, except for a background under the illustration, which was in a light buff tint, this color also being used for the border lines above and below the signature. The line “Printing That Sells the House and Product” was printed in red. The card at the right was printed in green-black, a light green tint and red. Both the cards were on cream-tinted, dull-coated card stock.

medal used as the cover-design, embossed after being printed in silver, is placed too low on the page, in the exact mechanical center where it appears to be below center and therefore somewhat displeasing. It should at least have been placed in the optical center, which means in such position above the actual center that it would appear to be in the center. An optical illusion causes groups or designs mechanically centered from top to bottom to appear below the center, hence the necessity for placing such groups higher on a page. A more interesting position would be found even above the optical center, where the group, the medal illustration in this instance, would divide the page in two parts of pleasing proportion, that is, where the space above the group would be to the space below as two is to three. This placement would make balance better also and result in a location for the thing to which attention is desired at a point

CHILDREN'S HOME PRINTSHOP, Winston-Salem, North Carolina.—As a whole we consider the large collection of specimens which you have sent us commendable, especially since they were executed under the conditions of a school printshop. The various bank folders are interestingly gotten up and have the further advantage of being well written. In several instances more matter was supplied than could be accommodated on the size of folder used, which necessitated the use of a size of type too small for easy reading. In such instances the matter should have been “boiled down” or a larger folder used so that the matter could be set in a size to make reading easy. The cover for the recital program of Mildred Rogers Jones (June 10) is not as attractive as it might be. First, the bottom group, being wider than the upper group, makes the page as a whole appear overbalanced at the bottom, even despite the fact that the type at

border is too prominent in proportion to the type on the cover for the booklet, “A Directory of Centenary Baraca Class.” Swash italic capitals do not often look well in the middle of a word as they appear when entire words are set in capitals. The capital “L” is especially unattractive in this use, as is illustrated on the program for the “Closing Exercises” of June 3. The blotter “Coming” for Scoggin is very confusing, owing to the number of parts into which the display is broken up. There should be an order in the arrangement of parts of a design to permit a reader to start at the beginning and read through uninterruptedly, knowing what to read first, etc.

JAMES H. ROOK COMPANY, Chicago, Illinois.—The advertising you have been doing of late must surely prove productive, especially since good copy is coupled with the best of workmanship in every feature of its production. Two excellent cards are reproduced on this page.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Advertising Blotters.

Occasionally it seems well to reproduce specimens of blotters in this department so that printers who distribute them as advertising may see what other firms are producing in this line of publicity. Three which have come to us during the last month are shown here (Fig. 1). One of these, sent out by the Trust Brothers Printing Company, Pittsburgh, Pennsylvania, makes a direct appeal in behalf of good printing. As a traveling salesman is judged by his clothes and his conversation, it

The Holmes Press, of Philadelphia, Pennsylvania, directs attention on a blotter to envelope enclosures. The use of these enclosures, so the company asserts, affords a way of stopping a leak in the cash-box. There is a monthly calendar. The entire design is printed in green. It is also reproduced.

There is little that is distinctive or that has exceptional merit about any of these blotters, yet each is a work of good taste in typographical display which should insure getting the business man's attention to the appeals made. Each of

THE HOLMES PRESS

1919		AUGUST							1919	
Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.				
					1	2				
3	4	5	6	7	8	9				
10	11	12	13	14	15	16				
17	18	19	20	21	22	23				
24 31	25	26	27	28	29	30				


An occasional loss of a penny or two is unavoidable, but there's a leak in your cash box unless you are putting envelope enclosures in your mail.

We can show you how to make your stamps do a man's size job.

Stop that leak in your cash box!

This Matter is set in Clonister Bold

1336-40 CHERRY ST.
PHILADELPHIA



A traveling Salesman is judged by his clothes and his conversation.

Firms are judged by THEIR PRINTING.

How about you: are you getting GOOD PRINTING for your money?

Our prices, like our work, are not cheap: just reasonable

ESTIMATES cheerfully GIVEN

Trust Bros. Printing Co.

SEVENTY ROBERTS STREET
PITTSBURGH, PENNA.

BOTH PHONES

MORE DIRECT ADVERTISING will serve you profitably

The Main-spring of All Business is Advertising

TURNER & PORTER, INC.

Printing and Relief-Engraving

SWAN STREET, CORNER OF ERIE

ESTABLISHED 27 YEARS

Distinctive Business Stationery

MEMBER OF

FIG. 1.

explains, so printing firms are judged by their printing. With a decorative border in orange and the firm's trade-mark over a blue background, the blotter presents an attractive appearance.

Another, that issued by Turner & Porter, Incorporated, Buffalo, New York, emphasizes the need of more direct advertising for business concerns. The initial letters of the firm-name and a part of the line border are in red. Attached to the blotter is a small calendar for the months of August and September. This calendar is one that folds on a line. It can be hung from a pigeonhole of a desk, or it will stand alone. The blotter is reproduced, appearing in the group above.

the advertising appeals, it should be noted, is specific in character, thus getting away from the old stereotyped advertising expressions such as "We do good printing at a small cost," etc. Blotters, as we have had occasion to mention before, perhaps, can be made effective advertising mediums with their terse messages, or they can easily fall into the class of mere blotters. There is the same opportunity for carefulness and thought in preparing the message on a blotter as for any other form of advertising. Too many printers, judging from specimens that reach this department, overlook this opportunity and their blotters are not efficient as a consequence.

"The Lisk Key."

The Lisk Key is the title of the new house-organ of Edw. H. Lisk, Incorporated, Troy, New York, the first two numbers of which have reached this department. The publication differs in one respect from the usual run of house-organs in that each issue concentrates on one advertising idea alone. It develops that idea to the exclusion of all other matter.

The first number of *The Lisk Key*, eight pages, recites the story of bargain hunting for printing, as told from a customer's view-point. There are related the experiences of a man who thought that bargains in commodities of all kinds were com-

many phases of printing in each issue and thus failing to cover any one of them adequately. I have always been taught that one of the best rules for writing, no matter whether it be an essay, editorial comment, news or advertising, is to "get your message over" as thoroughly, simply, quickly and entertainingly as possible, and then quit. The editor of *The Lisk Key* seems to be following that rule to good advantage. It bears to its readers one advertising message at a time.

Fig. 2 shows the front cover of the house-organ. The title and key are embossed in green on a white cover.

William Eskew.

There is a bit of the human interest in the advertising appeal issued in the form of a small folder by the shop of William Eskew, Portsmouth, Ohio. "If you had the choice of giving up your business or your friends, which would you give up?" the folder queries. The proprietor of the shop says that he gave up his business. Then he goes on to relate that he was injured in an automobile accident, which kept him away from his shop for some time. Rather than take the chance of losing his customers by giving them a quality of printing that did not have his personal attention, he states, he shut up shop while he was in the hospital. And further:

THE LISK KEY

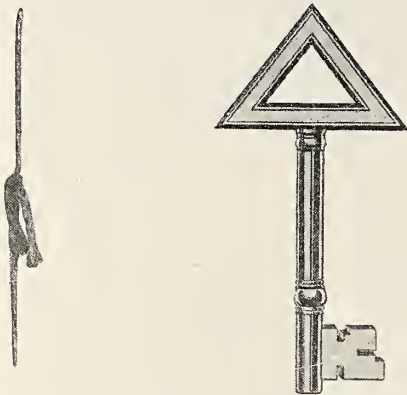


FIG. 2.

mon and who sought them in clothing, furniture and in other things, including printing. Experience taught him that a real bargain was a rarity. He learned that the occasional sure-enough bargain was offered through ignorance. The moral of the story, as told for the benefit of the readers of the house-organ whom the Edw. H. Lisk Company is attempting to reach, comes in the man's experiences in connection with cheap printing and good printing, although the latter was purchased at a higher price. The theme is an old one, but it is also one that can never be told too often by printers for the benefit of the trade. In the first number of *The Lisk Key* it is effectively portrayed.

The second number of the house-organ contains the single treatise under the title, "How to Enjoy Your Vacation." The essence is that the only way to enjoy a vacation is to leave worries of business at home. These worries include, so the company points out, printing and advertising problems that must be dealt with. Such problems, so the prospective patron is plainly advised, may be left, with all of their perplexing details, to the Edw. H. Lisk Company.

There is something decidedly refreshing in this manner of editing a house-organ, especially since a fairly large percentage of printers' house-organs are given to trying to deal with too

ESKEW JOB PRINT PORTSMOUTH OHIO



A MODEST MODERN LITTLE PRINTSHOP OWNED
AND OPERATED BY WILLIAM ESKEW

THE SHOP OF
WILLIAM ESKEW

FIG. 3.

"I have tried to look upon my enforced rest as a vacation; and I feel sure that while the hours of physical inactivity have held back my business, they have given my mind a chance to catch up. I have thought of many instances where I can help my customers by giving them better service, better quality and better values. I can see many places where better printed direct advertising will help their sales. I can see the big rush of good times that is going to occur during the reconstruction and the important part that good printing will have in it."

There you have a cheerful, optimistic piece of publicity in the face of adversity. It presents a form of personal appeal that few will have the opportunity of following, yet it discloses that the writer possesses a knowledge of the value of presenting the human interest side in advertising. Fig. 3 shows the front cover. In the original, the trade-mark is printed in orange.

The Express Printing Company.

A good story, well told and suitably applied, is a forceful weapon in the hands of a public speaker or a writer. In a little folder distributed by the Express Printing Company, Connersville, Indiana, we find a bit of negro philosophy that is going the rounds, used to good advantage in making an appeal for the right kind of printing at the right kind of a price. Perhaps you have heard it, or read it — but here is the story as printed at the top of the folder:

"No, sah, ah doan't neber ride on dem things," said an old colored lady, looking in on the merry-go-round. "Why, de other day I seen dat Rastus Johnson git on an' ride as much as a dollah's worth an' git off at the very same place he got on at, an' I sez to him, 'Rastus,' I sez, 'yo' spent yo' money, but where yo' been?'"

Rastus, believes the Express Printing Company, is like some buyers of printed matter. They spend their money, but what do they get? The writer of the piece of advertising in the folder applies the merry-go-round incident in this way:

"Say, Jones, I want 5,000 envelope stuffers."

"What, you don't mean to tell me they'll cost \$15!"

"Why, Smith'll do 'em for \$12——"

And away goes the order for \$12—then, when the 5,000 arrive! Ye gods!

"I wish I'd paid Jones the fifteen; I'd have got something for my money" — but yo' spent yo' money, what yo' got?

The folder then discusses the question of shopping about for printed matter and the status of the reputable printer who charges a fair profit and turns out work that brings results and skips the waste-paper basket. It is a breezy and forceful advertising talk, attractively printed and displayed. This small piece of publicity literature should prove of value to the Express Printing Company.

Big Business and Little Business.

What about the small orders in the printing line? As your establishment has grown and the size of the individual orders



FIG. 4.

has increased, have you ceased to seek and obtain the many small and profitable jobs that formerly came into your plant?

The Ohio Printing & Publishing Company, Massillon, Ohio, in the August number of its house-organ, *Ohio Print*, sets forth a condition that most printing firms have met with in this connection, and makes it quite plain to its customers that the company wants to handle their small accounts as well as their big ones.

According to *Ohio Print*, successful business concerns start on a small scale. They begin by soliciting the small orders. Gradually these small orders become more numerous and the business is in a fair way toward becoming a success. The

concern grows, becomes more capable and better known. Then, one day, comes a big order. It is handled with dispatch. Upon its heels come other big orders. Then somebody comes along and calls the concern "big." Being "big," the house-organ says, is, at best, a dubious compliment, and the reputation of being big is one of the gravest dangers that any business has to contend with. Many people have the impression that a "big" concern is too big to care for their small orders.

The firm explains how it awoke to the situation that confronted it through a query of a man who wanted to know if the company printed envelopes and cards. He said he thought that the firm handled only big work.

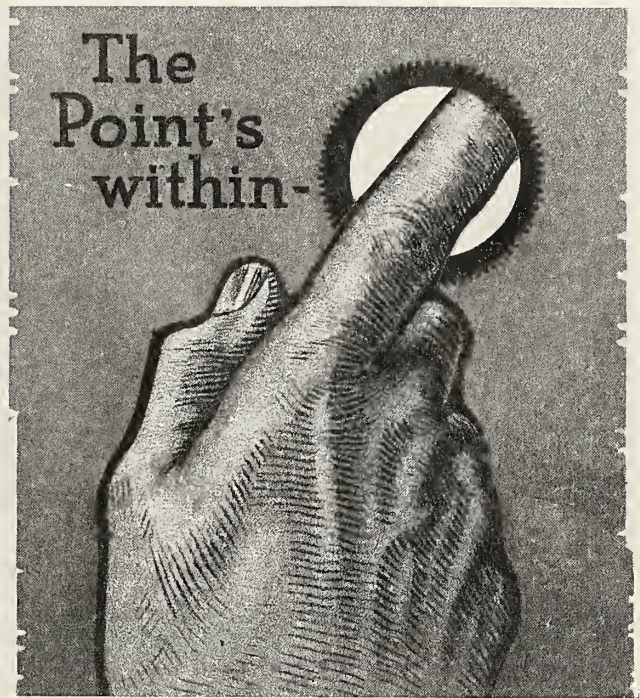


FIG. 5.

"We thrive on small orders," says *Ohio Print*. "We turn out the big ones speedily and well, but the small orders are the ones that keep us going."

The experience of the Ohio company in the matter of small orders has been duplicated by many other printing concerns over the country. The firm realizes what is happening and thus in its advertising it is trying to rectify the false impression that big and little orders can not go hand in hand in a printing establishment. I wonder if it would not be a good advertising idea for other printing-plants to use. The editor of this department is always on the lookout for advertising ideas in the publicity matter of printers that may well be adopted by other concerns, and hence he passes this one along.

Livermore & Knight Company.

In this department in the August number of *THE INLAND PRINTER* we unintentionally failed to give proper credit for the patented locking device of a folder sent out by the Model Printing Company, Glenside, Pennsylvania. This folder, with the title, "Are You Getting Your Slice?" was furnished to the Model Printing Company by the Livermore & Knight Company, Providence, Rhode Island. The form of locking is patented and the design copyrighted by Livermore & Knight.

The Livermore & Knight Company makes a specialty of these unique folders, two specimens of which we reproduce here (see Figs. 4 and 5). They make most ingenious vehicles for the advertising messages printed within. Appropriate designs and titles catch the recipient's eye.

LABOR'S PROGRESS IN EDUCATION.

BY GEORGE STEIN.



THE educational program of the New York State Federation of Labor as adopted by the 1919 Syracuse convention covered all that labor is striving for to assure the coming generation of workers educational opportunities that will effectively meet and remedy the evil of the untrained and inadequately educated worker. It was not expected that all of the thirty-eight paragraphs covering the educational matters labor believes vital to its advancement and progress would receive legislative attention, but some gains have been made, and with the same zeal and energy brought to bear on succeeding legislatures the entire program will eventually find expression in statutes.

The items that have been expanded into law are: 1. Establishing compulsory part-time or continuation schools for children up to eighteen years. 2. Establishing complete compulsory systems of physical education. 3. Teachers' salary increase.

The compulsory part-time or continuation school law provides that "Each minor under the age of eighteen years, who is not a regular school attendant and lawfully employed, shall attend a part-time or continuation school for not less than five nor more than eight hours of school each week during the school term, between 8 A.M. and 5 P.M." Also, that "The boards of education shall appoint advisory committees of five members, representing the local trades, industries and occupations; these advisory committees shall counsel and advise with the boards of education on the following matters: 1. To employ competent teachers and instructors. 2. To provide proper courses of study. 3. To purchase or acquire sites and grounds, and to purchase, acquire and lease or construct, and to repair suitable shops or buildings and to properly equip the same. 4. To purchase necessary machinery, tools, apparatus and supplies. Provision is also made for surveys of each city or district to ascertain the industrial, commercial, economic and social needs of such city or district."

Under the state law, which seeks to improve the physical education of the youth of the State, the Physical Training Bureau of the State Department of Education is extending its work to reach all those coming under its supervision.

The teachers' salary law, which provides for an initial salary in New York city of \$1,005, and for gradual increases, was unanimously passed by the last legislature and was signed by Governor Smith. This law gives increases as well as equalizes pay throughout all ranks of teachers and principals in all schools.

The passage of the compulsory part-time or continuation school law opens up for organized labor opportunities for education and training of the young workers within its ranks that will mean much for labor's progress if full advantage is taken of all that the law offers. Advisory committees composed of members of organized labor and employers will function in the selection of teachers and instructors; assist in providing courses of study; and in the selection of sites, buildings and equipment.

Through the discipline that the organized employer and worker can exercise over apprentices, the great drawback of the vocational school, irregular attendance, can be effectually overcome. Through mutual agreements the time for attendance can be extended to the twentieth year, giving a full four years' course for all regularly enrolled apprentices that will turn out well-educated, trained, competent mechanics, who will exercise an influence in industrial life that will bring nearer to realization the coöperation between the management and the working force advocated by many as the next step in

industrial progress. Full knowledge of and skill in his trade is what the worker needs more than anything else if he is ever to occupy a seat on the advisory board of the industrial council. There is not much hope for the average adult worker, whose education and training have been acquired by the hit-and-miss methods of the past, to distinguish himself as an industrial advisor. Left to him, wages, hours of labor and working conditions will be adjusted in the good old-fashioned way by striking whenever demands are not promptly met.

Modern industrial relations require a better understanding, on the part of both management and the working force, of the problems of each. Education points the way to a solution of these problems, and hope for the future rests with the young worker. The official contact of employer and worker engaged in fostering the education and vocational training of apprentices will make for democracy in industry. Vocational training should be made the most important function of joint action. It needs no prophet to predict that the industrial future of America will be in safe hands when the workers realize and appreciate that what they have acquired in the way of trade training and skill was due to the wise planning of educators, organized employers and workers.

That there is a willingness on the part of the employers to take up with the school authorities the question of developing the school program, as provided for in the compulsory part-time or continuation school law, has been established by the investigations carried on by the Bureau of Vocational Training of the New York State Military Training Commission. The inspectors of this bureau have interviewed many employing printers throughout the State and report an almost unanimous sentiment in favor of further education and training for the employed minor. Labor-union officials are not so ready to subscribe to the vocational activities proposed, owing to the prejudices acquired by the kind of instruction and manner of conducting the existing vocational schools. What the schools need most of all is the advice and guidance of the active, practical men in industry, and the longer organized labor holds aloof from participation in the school program the more the things they criticize will grow. The New York State law now compels the attendance of all youth up to eighteen years and among them the thousands who will become members of the unions in a few years. Shall a union committee help to direct their education and trade training or is it to be left entirely to schoolmen and employers?

The time to decide what the attitude of the trades union shall be is now, when the plan of organization and method of enforcing the law are being formulated. To put this law on the statute books of New York State called for hard work on the part of the State Federation's Legislative Committee. To leave its enforcement to others would be to confess that labor's interest is superficial. The common sense of the majority must insist that a real interest be developed for coöperation in behalf of the young fellow who is to carry forward the work of organized labor.

NUT MEATS FOR PRINTERS.

BY ABE SHILLINGS.

It is never too late to mend a faulty system of doing business.

No cost system in your office yet? You out-of-date dub, get busy or the sheriff will have you.

The surest way to eliminate competition is to let your competitor have the competitive printing.

"Sure, Mike," take those cash discounts or else you will soon have none to take. Where else can you make twenty-four per cent on your money?

It is easier for a camel to go through the eye of a needle than for the junk-shop printer to support a family.

Collectanea Typographica



By HENRY LEWIS BULLEN

Years are the teeth of Time, which softly eat
And wear out curious books in manuscript.
Fire is the scythe, wherein Time down doth mow
Ten thousand precious volumes at a blow.
Blest Printing best of all Time's rage withstands
And often chains his feet and ties his hands;
Rescued from whom here various authors meet,
And, all united, form a splendid treat.
So numerous flowers in one rich nosegay join
And still more fragrant smell and brighter shine.

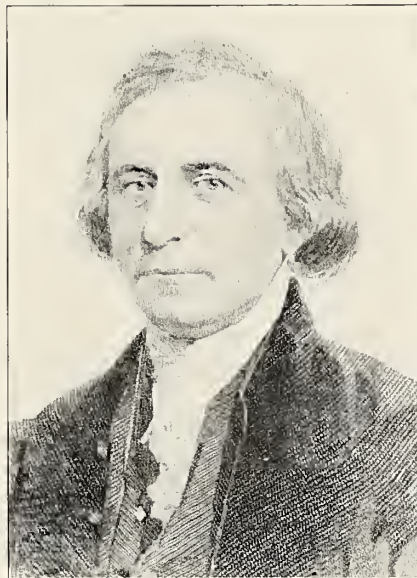
— Author unknown, circa 1810.

* * * *

Andrew Carnegie.

THE great ironmaster confessed himself the creature of books. His career opened to him when he had access once a week to the library of a book-loving man in Allegheny City. The books he read stimulated his ambition at a time when, as a boy, he was working twelve hours a day for \$1.20 a week. Without the stimulus of books Carnegie would probably have been content to remain a mere tender of machines. He thus, from experience of their incalculable value to himself, had faith in libraries, and through him many hundred libraries were created throughout the world. Noble gifts, which perpetually offer aid to those who would help themselves, for whatever good one obtains through libraries must be worked for. *Collectanea* has often heard these gifts of libraries sneered at by individuals who imagine themselves to be independent of books. These persons are quite as dense as "the fool who hath said in his heart, there is no God." Not for his success in achieving wealth will Carnegie be forever famous, but for the will to dispose of it beneficially. A good rich man has departed. He created wealth. We have never heard that any man became poorer as Carnegie became wealthy. In this

respect he is to be classed with Edison, McCormick, Bell, Ford and others. There is quite a gulf between the wealth such men have gained and the wealth of cunning men which consists of changing money from the pockets of others into their own through predatory finance.



Philip Freneau, Printer-Poet, Mount Pleasant, New Jersey; born 1752; died 1832.

Peace and Plenty.

DURING the Peace Celebration in England, which lasted three days, several employers of printers showed their gratitude by gifts to their employees. The *Yorkshire Post* gave two weeks' wages to all employees; the North of England Newspaper Company, the house of Charles Stramer, and the *South Wales Daily News*, one week's wages. Wyman & Sons gave a bonus of three days' wages to each employee. The newspaper proprietors of London gave all their time hands a week's wages and all piece hands \$25. Shurey gave his employees two weeks' wages, but those who had taken part in the war received three weeks' wages. Cassell's, the *Field and Queen* and the Amalgamated Press followed Shurey's example. Scores of employers gave three days with pay.

Philip Freneau, Printer-Poet.

PHILIP FRENEAU, born in 1752 in New York city, graduated from Princeton University in 1771, and rose to the rank of captain in the Revolutionary army. "His pen animated his countrymen in the dark days of '76, while his humorous effusions cheered the desponding soldiers." He established a printing-office at Mt. Pleasant (near Freehold), New Jersey, publishing the *Jersey Chronicle* and several books of which he was both author and printer. His reputation was national, and the early editions of his books are much sought by collectors. Two of his satirical poems relate to Hugh Gaine and James Rivington, two Tory printers of New York. In these the characteristics of various other printers are disclosed. Gaine was a money-maker. Freneau makes him say:

I put up a press
And printed away with amazing success;
Neglected my person and looked like a fright,
Was bothered all day and was busy all night;
Saw money come in as papers went out,
While Parker and Weyman were driving about
And cursing and swearing and chewing their cuds,
And wishing Hugh Gaine and his press in the suds.
Weyman swore I had found the philosopher's stone
And called me a rogue and a son of a bitch
Because I knew better than him to get rich.

* * * *

Fixed Prices.

THE success of the great general stores is based upon the principle of one price to all. We enter them with confidence because we are relieved of the necessity of bargaining. In merchandising in America a shop is not considered respectable which sells its goods in a bargaining way. Doubtless, thousands of printers have wished that printing could be done on a respectable one-price-to-all basis and that price fair as well as sufficiently profitable. *Collectanea* is glad to report that a loose-leaf price-list of printing has been worked out by R. T. Porte, secretary of the Franklin Club of Salt Lake City, Utah, which covers about ninety per cent of the work printers are called upon to do. Mr. Porte is a printing price expert. His prices are given in analytical detail.

Each item of cost is stated. Every week he furnishes the users of his price-list with changes due to advances in costs of labor and materials. This price-list is adapted for use everywhere in the United States and Canada, and has subscribers in every State. *Collectanea* believes Mr. Porte's loose-leaf price-list to be the best achievement among all the efforts to ensure adequate profits to printers. It is based upon the principle of creating confidence in the printer's prices on the part of the buyers of printing. It saves most of the time and all the uncertainties of estimating. In several cities all the printers have agreed to be governed by the Porte price-list. They show their customers an authoritative price, and all guesswork is eliminated. If this paragraph induces you to adopt this price-list you will be our debtor for having done you a good turn.

* * * *

Service.

In a world upset and strange,
Must be something does not change —
Something unto which we may
Loyalty and service pay.

"What is loyalty?" you ask.
Service — docile to the Task.
What we covenant to do, so do!
Let it be with pleasure, too;
All the skill we may command —
Excellent the work in hand!
Thereto have we given gage;
If it be the ledger's page,
Or to trace the furrow's line,
Let your care be true and fine,
That whoe'er o'erlooks the work
Sees that nowise did you shirk.
— Edith M. Thomas.

* * * *

Guild of Printers.

DOWN to the time of the French Revolution, printing in France was governed by the guild of printers, binders and booksellers, whose rules were enforced by royal edicts. From 1571 no one could conduct one of these businesses in France who had not qualified through the grades of apprentice and journeyman. In 1649 the widow of a printer named Crevier, carrying on her husband's business, had secretly married a man named Decourbes, who did not possess the qualifications for being a master printer. The guild seized her plant and stock, but the sale was deferred for a sufficient time to enable Decourbes (who was the son of a bookseller) to qualify. In the interval Madame Decourbes tried to annul

the sale by filing a petition for separation from her husband. The seizure, however, was confirmed and they were jointly cast in costs. The law provided



Printer-Mark of Pierre Mortier, Amsterdam, 1751.

At the left, a printing-press, presided over by Minerva, goddess of the liberal arts, with her attendant, Psyche, goddess of soul and spirit. Minerva is represented as having Time (with scythe and hour-glass) under her feet. Above are two cornucopii (horns of plenty) from which proceed streams of learning. The motto "Vivitur ingenio cetera mortis erunt" means: Our spiritual and immortal life is sustained by the printed word; all else shall pass away. Mortier had a true conception of his occupation; it is the chief source of sustenance for our spiritual and intellectual lives. He joined art with power in his printing.

He was prosperous and respected.

that a widow might continue her husband's business, but not if she married any one below the rank of master in the guild. Guilds dominated individuals.

* * * *

We Are All by Nature Equal.

WE are by nature all as one, all alike, if you see us naked. Let us wear theirs and they our clothes and what is the difference?" — Burton. (1577-1640). We are by nature all as one, all born as ignorant as the animals. Deprive us of books and what is the difference? "No arts, no letters, no society, and (which is worst of all) continual fear and danger of violent death, and the life of man solitary, poor, nasty, brutish and short." — Hobbes (1588-1679). Shakespeare, deprived of books, would have lived and died a deer poacher.



1751 vs. 1919.

Look on this picture and then on the picture above. This picture is a reduction (therefore improved) of a colored card of invitation to the recent annual convention of the United Typothetae of America. In 1751 printers stood high in each community. Where do they stand in 1919? We think this picture, done in the worst degraded style of the Mutt and Jeff school of "art," affords the answer.

Railroads.

RAILROADING, though it continues ten thousand years, will never have a literature as interesting and inspiring as the literature of printing. The associated railroads of America have a large reference library of books and documents related to railroading. There are a number of private collectors of railroad books and documents. One such collection was sold in March in New York. It consisted of 509 rare items, all, with half a dozen exceptions, prior to 1860. The earliest book on railroading is dated in 1810, which was four years before George Stephenson, the father of railroads, built his first locomotive. The more interesting items to *Collectanea* were early pictures of railroading and early posters. *Collectanea* has a poster of the "Fast Line between Philadelphia and Pittsburgh," making the journey

by rail and canal-boat in three and one-half days! All the items in this railroading collection were uniformly and artistically bound, and looked beautiful in their cabinet. Making a collection of books for a well-defined purpose gives more enjoyment and more permanent pleasure than any other avocation. Such a collection feasts the eyes, allures the mind, and (if the subject is printing) there is inspiration added. Why is it that printers do not read inspiring books on printing?

* * * *

Apprentices Under the Guild System.

AN edict issued in France in 1649 ordered that apprentices to printing, engaged under guild regulations, should know Latin and be able to read Greek. They were bound for four years and no less, and paid a fee of 30 livres. At the end of four years the apprentices became assistant printers and served for three years more before becoming eligible for mastership. The Syndic (warden) of the guild and his assistants were required to visit each printing-house and bindery four times a year to see that apprentices were properly instructed.

* * * *

"We can write nothing but what hath been written. Our poets steal from Homer. Our story-writers do as much; he that comes last writeth the easiest." — Dryden. The art of printing therefore creates the authors.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

"Invention of Lithography"—A Correction in Price.

In this department of our September issue there appeared a notice of the book entitled "Invention of Lithography," published by The Fuchs & Lang Manufacturing Company, New York. Our attention has been called to the fact that the price was given as \$1, whereas it should have been \$5. We regret this error and also that some of our readers have been inconvenienced thereby. We trust that this statement will emphasize the fact that the price of the book is \$5, and that readers of THE INLAND PRINTER will keep this in mind when ordering copies of the book.

Books on Process Work in Demand.

John A. Tennant, of Tennant & Ward, 103 Park avenue, New York city, finds the demand growing for books on process work, while many of them are almost unobtainable. "Horgan's Half-tone and Photomechanical Printing Processes," being out of print, libraries are seeking it to replace their worn-out copies. To supply them Mr. Tennant purchases unsoiled copies. "Photo-Aquatint & Photogravure," by Thomas Huson, is another scarce book in demand now. "Penrose's Annual" is expected some time next winter, orders for it being already placed.

Volatile Solvents We Should Know.

James Graham says that xylol and cumol are used as ink solvents in rotogravure on account of their rapid drying qualities and because they leave little greasy residue.

Benzol or benzene (spelled with three "e's") is distilled from coal tar, while benzin (spelled with an "i") is obtained from petroleum.

Turpentine is a good solvent for fats and a drier for linseed oil. It oxidizes readily if exposed to light.

Naphtha and wood alcohol, mixed, form an excellent solvent for shellac varnish from old negatives and to soften hardened ink in engravings.

Water Should Be Pure for Process Work.

J. I. Crabtree says that water is the most important chemical used in photography, and it is therefore important to know to what extent the impurities may be present and how these impurities may be removed. Excluding distilled water, rain water, and water from melted ice or snow, the following impurities may be present: 1. Dissolved salts such as bicarbonates, chlorids, and sulphates of calcium, magnesium, sodium and potassium. 2. Suspended matter in the form of dust and iron rust. 3. Slime, consisting of animal or vegetable colloidal matter which is not removed by filtering. 4. Dissolved gases such as air, sulphureted hydrogen, etc. Water dissolves about two per cent of air at 70° F. Water may be purified by distillation. Distilled water should be used whenever possible

in mixing solutions. Organic water may be purified by boiling. This coagulates the colloidal matter and changes certain lime salts to the insoluble condition which then settle out, while dissolved gases such as air, sulphureted hydrogen, etc., are removed. Therefore, unless the water contains an excessive amount of dissolved salts it is usually sufficient to boil the water and allow it to settle.

Photographing on Wood.

E. L. Turner suggests the following: "The negative must be a reversed one, and the sides and bottom of the wood block should be rubbed with melted paraffin wax or shellac varnish to repel water. Make a saturated solution of potassium oxylate and also a silver nitrate solution, twenty-four grains to the ounce. Pour sufficient of the oxylate solution into the silver nitrate solution to completely precipitate it. Filter out the precipitate and keep it in the dark. Next mix together a five per cent solution of gelatin and a ten per cent solution of dextrin. With a little flake white and some of the silver oxylate precipitate, softened with the gelatin-dextrin solution, make a paste with which the surface of the block is covered evenly. Allow this coating to dry in the dark and then expose to light under the negative in a wood block printing-frame. After exposure, fix immediately by holding the block for a minute so that the face just dips in a ten per cent solution of water ammonia (.880), then wash for a minute in running water. Dry in the dark and keep there until ready to work on the block. The brilliancy of the print depends on the strength of the negative, the printing time and the quantity of the sensitive coating on the block's surface.

Screen Distance With Different Rulings.

The old question as to whether the screen distance can remain the same with each screen ruling, while the size of the stop is changed for reduction and enlargement, comes up again and is answered ably in *Process Work* as follows:

To reproduce an average copy the same size, the distance of the screen with a lens of 18-inch focal length, using wet collodion, will be approximately: For the 100-line screen, nine thirty-seconds inch away from the plate; for the 120-line screen, seven thirty-seconds away from the plate; for the 133-line screen, six thirty-seconds away from the plate; for the 150-line screen, four thirty-seconds away from the plate; and for the 175-line screen, three thirty-seconds away from the plate. These distances are for screens in which the black lines and the square openings are of equal width and are measured from the surface of the screen. Stops to be used will be of a diameter of, say, one-ninetieth of the camera extension (stop marked f-45), for exposure of the shadows, supplemented by an exposure for the highlights with a stop of a diameter, say, one-thirtieth the camera extension (stop marked f-16) for one-twentieth part of the time given to the shadow exposure.

When using dry plates or collodion emulsion it will probably be found necessary to have the screen nearer than for wet plates. With greater reduction, the stops may be smaller and the screen distance less. For enlargement, the stops may be larger and the screen farther away. With a shorter focus lens the stops may be smaller and the screen distance less, and for a longer focus lens larger stops and greater screen distance. If flashing is done a very small stop is used, but the exposure should not exceed one-twentieth of the total exposure.

Preserving Sensitized Metal Plates.

J. W. S., Chicago, asks: "I should like to know, confidentially, of course, if there is any way of keeping zinc or copper plates from spoiling after they are sensitized. What I want to do is to sensitize a lot of metal plates at one time and print on them as I want them. I have tried to use them the next day after sensitizing them at night without success; they refuse to develop properly. Is there any preservative that can be added to the bichromate solution?"

Answer.— This correspondent, like hundreds of others, asks for some special technical research work to meet his personal requirements, expects a confidential reply and does not even

proved that moisture was the cause of bichromated gelatin spoiling. He had previously noticed that sensitized photolithographic paper kept longer in good condition during dry weather than it would during humid days. Now it seems reasonable to suppose that if a closet could be constructed in which sensitized metal plates could be stored and chlorid of



How Was This Corner of Fabric Reproduced?

calcium, or means other than heat, be used to keep out the slightest trace of dampness, then sensitized metal plates might be preserved in good condition for some time, to be determined only after trial.

"Etchings."

From Gatchel & Manning's admirable house-organ, *Etchings*, two exhibits are reprinted here. One of them is a reproduction of a corner of a towel which is an object-lesson in the possibilities of processwork. It will puzzle most readers of this department to determine just how this was engraved. The other exhibit is a reproduction of a pen-and-ink drawing by Max Brodel, which illustrates what an admirable medium for illustration pen-and-ink is when in the hands of an artist skilled in such drawing.

Lenses May be Ruined So Easily.

Photoengravers can not be warned too often as to the proper care of the valuable lenses they handle, as the possibilities for their becoming damaged are great.

The British Journal of Photography says that some optical glass is so soft as to be easily scratched or even dented, while injudicious polishing will quickly dim the exquisite surface, upon the perfection of which so much depends. Some glasses are so susceptible to dampness that a single drop of water left upon the surface for a few hours will leave an ineradicable mark, while the presence of a film of condensed moisture will give rise to a general corrosion. Unfortunately, there is no cure for this evil. Even the maker of the lens can not repolish it to the accuracy of curve which it originally possessed. The prudent man does not allow his lenses to stand about exposed to the atmosphere, but keeps them in tightly closed cases when they are not actually in use. Failing a case, which also protects the brass work, a well-fitting cap at the back as well as at the front is an excellent protection.



Pen-and-Ink Drawing Can Excel Wood-Engraving.

As printed in *Etchings*, this engraving had a soft tint background.

enclose a postage stamp to pay for it. This department was established to give information that would be of service to the greatest number of readers so that questions not of general interest are not noticed here. This question is of general interest and would be of great value to some branches of process work could it be answered correctly. The writer has successfully kept sensitized photolithographic paper for a long time by preserving it in a tin cylinder, at the bottom of which was a chamber containing dried chlorid of calcium, which



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Newspaper Without Job-Shop.

It is the exception in county-seat or country towns to find newspaper plants operated strictly as such, without any job-printing business in connection. But it is an exception that is coming more and more generally into vogue. Present day help problems are forcing the idea along as much as anything, until now we quite frequently find small newspaper plants that get along very well with a machine and an operator, while the "boss" handles his own advertising and make-up and other back office work, with the spare time of the operator to use on press day. We have in mind one very successful weekly paper, at Broken Bow, Nebraska, where E. R. Purcell has made a notable success of the *Broken Bow Chief* for many years and has made good money out of the paper without any job-shop in connection. Devoting all his time to the paper, Mr. Purcell claims he has thus been able to advance the interests of the paper more than he could have done with the job business as a handicap. Facts substantiate the conclusion, as the *Chief* has a circulation of five thousand or more and an advertising patronage that crowds every issue. Mr. Purcell's brother has the job-office in the same city and conducts it as an independent enterprise. Both these gentlemen are well satisfied with the situation, which also probably attests the fact that they are good business men and would win under almost any conditions. But the jobless newspaper plant is now found in many of the smaller towns, and not without reason.

An Editor Suing Slanderers.

We notice with interest the news that an Iowa editor has sued for damages two brothers who waylaid him in front of his office one evening and in the presence of his wife and baby assaulted him with vile and abusive language in an effort to induce him to make a retraction of a statement made in his paper. He asks \$5,000 from each of the brothers and will push the case in the courts. This is interesting as it reverses the usual process of libel or damage cases. It has been so long the custom for the public to regard the editor or publisher as an easy victim in a damage suit for libel that many will sit up and take notice when the editor and publisher turns the tables and sues some of his malicious slanderers and thus exercises the rights of a common citizen. You may hear an editor abused and reviled on the streets, in meetings and by politicians, with no thought that the publisher has any rights in court or can suffer any injury by reason of the calumnies hurled against him. But let a private citizen, a merchant, a banker or a preacher be thus reviled and abused publicly and it is expected that a damage suit will result. Hence the layman is not often so abused or slandered in public. Now this editor is going to see where the rights of the common citizen begin to have the advantage over the rights of an editor in this respect, and the result will be worth noting. Libel and libel laws are strange and mysterious things to conjure with, and in some States they

are built up to explode with deadliest effect whenever an editor passes along the narrow road prescribed for his service of the public interest.

Observations.

Keeping up a list of twenty-eight regular weekly newspaper correspondents without paying them anything is one accomplishment that we believe is unique with H. U. Bailey, editor of the Princeton (Ill.) *Republican*. But that is what Editor Bailey does, and he takes no especial credit to himself for maintaining this system excepting that his paper is of such high standing that the correspondents like to do this work and ask no direct compensation. Asked if he did not give the country writers prizes or picnics or excursions or some such inducement to keep up their interest, Mr. Bailey said no, he did nothing of that kind — the writers simply continue with the paper because they like to have their work appear in print in it, and he has a waiting list all the time to fill the places of any writers who drop out. Mr. Bailey said he did, a few years ago, try to give the correspondents an annual picnic and a good time, but so many of them failed to attend the doings that he abandoned the scheme and has been going along ever since with perfect satisfaction and results pleasing to all concerned. His paper runs an average of fourteen columns of country correspondence each week, and, by the way, the paper has a circulation of 5,600 in its county and territory. Examples of this kind rather upset the theories and ideas very often advanced by speakers at editorial conventions. It may be that Mr. Bailey's success along this line can not be duplicated in many places. We have in mind several localities where we know it could not be duplicated. But by making a paper such a household necessity and popular medium for news that families take a pride in having their own neighborhood news printed regularly in it, it is not impossible that many publishers can secure the same results if their constituents and prospective newsgatherers have not been spoiled by a long-continued system of pay for such work. Years ago it was the rule that correspondents served without pay — but then there were not many correspondents in weekly newspapers.

Unionizing the news-writers of big daily papers is causing no end of a stir among the big publishers. Several strikes ensued as soon as such unions were organized and this has led to a conflict between the union idea and the open shop to such an extent that some publications have absolutely barred such organization of their reporters and writers. If the unionizing idea gains complete success along this line, there is then only one more step to coöperative ownership and management.

Authorities on the subject of print-paper are in conflict regarding the supply of either roll or sheet print to be had in the future. One authority declares that the supply has

decreased recently, whereas it should have increased during the hot weather months. Another authority maintains that this is all bosh, that the print-paper supply will be whatever is needed and there is no excuse for publishers getting in a panic and storing away the surplus print-paper. Out of it all we gather that any time there is a real shortage of print-paper, mills will have machines to set going on print that will soon catch up with the demand, letting the finer grades of papers and wrapping stuff wait. Some advance in prices is noted at this time, and the high levels of 1917 are again in sight, but nobody predicts the price will go much higher, if any. It is getting to the point, however, where contract orders receive the preference and there is not enough open market. Moral, newspapers without contract supplies should speedily organize to secure recognition through the placing of large orders. This may apply to the weekly and country papers more especially within the next few months.

It has simmered down to this — that when printers' wages are very much exceeded by the wages of teamsters, bricklayers, farmers and other strong-back men there are plenty of strong-backed printers who change to the other occupations. And the only way to meet this situation is to meet it — and pass the obligation along to the public.

The editor of this department feels it is most complimentary when newspaper magazines of large influence use articles written here for the great INLAND PRINTER family, but if worth printing it would seem that they are worthy at least of proper credit. Using the articles entire and making them appear as original with the publications copying them by hiding the credit for their source away down deep in the bowels of the articles is not very ethical, to say the least, since THE INLAND PRINTER is paying for them and foregoing its right to copyright.

An Executive Secretary for National Editorial Association.

At the recent annual meeting of the National Editorial Association, at a session held in Victoria, British Columbia, an amendment to the constitution of the association was adopted that instructed the Executive Committee of that organization to secure the services of an executive or field secretary, and to prescribe the duties of both the executive and recording secretaries.

This movement was started by way of emphatic suggestion two years ago at the Minneapolis meeting, and has been taking root ever since. It was advocated at the meeting held at Little Rock, Arkansas, a year ago, and now it has burst into full fruition through the adoption of this amendment and over fifty "sustaining memberships" in the association taken by members who were on the recent trip through Canada to the annual convention. These "sustaining memberships" provide a promotion fund to finance the field secretary proposition until all the States can be urged to have their state and district organizations affiliate with the national organization at the rate of at least fifty cents per member. With fifteen thousand or twenty thousand newspapers thus affiliated with the national organization an executive secretary will represent something when he goes to a postmaster-general or before a congressional committee of any kind that has to deal with matters of importance to the small country weekly and daily interests. He will speak with a voice that will be heard when he is backed by an organization that is providing news and suggesting thought for twenty-five or fifty millions of people.

The suggestion comes to us that the newspaper publishers — among the world's most intelligent thinkers — have been a long time coming to this point in looking after their material

interests. Few branches of industry have failed to have such organization and representation long before this time.

We think the Executive Committee of the National Editorial Association was extremely fortunate when, at its first meeting after the authority was given it by the convention, it was able to secure the services of H. C. Hotaling, of Mapleton, Minnesota, for this position. Mr. Hotaling is a man whose integrity is never questioned. He is high-minded and persistent in purpose. He is a country-bred printer and newspaper man



H. C. Hotaling.

Recently elected executive secretary of the N. E. A.

of high standing and great influence in his home State, and will command the confidence and respect of all with whom he comes in contact. That is one big point in favor of the complete success of this new departure in the conduct of national newspaper interests.

It now remains for each state association to come forward with a complete affiliation of membership with the National Editorial Association. It has been provided that such affiliation shall be on the basis of 50 cents per member, and the payment of this small sum makes each member of a state organization a member of the National Editorial Association. It was further provided at this convention at Victoria that each State should hereafter have five votes in the national convention and one additional vote for each ten affiliated members. Thus every member affiliated with the National Editorial Association will through himself directly, or through those delegated to attend, cast the strength of his vote for such policies as may be deemed advisable. It is a grand step ahead for the National Editorial Association when every affiliated member will thus speak in the interests of all whether in actual attendance at the national gatherings of the organization or not.

We bespeak for the new movement success and great accomplishments in due time. First Mr. Hotaling will be concerned with organization and memberships to sustain his position. Later he will be present as the spokesman for newspaper interests wherever it is necessary. All publishers can rest more contented in the thought that they have such a man working for them while they are busy with other things.

Archbold Buckeye, Archbold, Ohio.—On the whole your paper must be considered very good indeed. We do not like the rather too large page size, but economic conditions may require it in your case. Advertisements are satisfactorily composed, but the make-up, although not bad, would be better if the advertisements were pyramided on the pages. On one page we note a full column of small advertisements in the center of the page, thereby dividing the reading-matter into two groups. This not only looks bad but is somewhat of an irritation to readers, who, as a rule, like to complete reading of the news before taking up the advertisements. The writer doubts very much whether the proper kind of attention for advertisements is secured by placing them directly in the path of a reader. That doubt is based on the natural assumption that the average reader is interested first of all in the reading-matter, and, as a consequence, he is not in the right frame of mind to give undivided attention to an advertisement when he has some item of news in mind. It is quite as important to get the right kind of attention, i. e., interested attention, and to hold it as it is to get a reader to see an advertisement.

The Rock County Star, Luverne, Minnesota.—Your issue for August 21 is an excellent one. The first page is nicely made up, although we do not like the two top headings coming together in the central columns. The effect is not so bad as it might be, however, if the headings were full, for the white space around the headings, due to pyramiding the subordinate decks and setting the lines of the main deck short, makes a division. The top headings which you have marked are nicely planned and balance well. We do not admire the style of type used for the main lines, the first and third decks, but it must be admitted that the letter is prominent without being unduly bold. The paper is ably edited and deserves far better advertising patronage than it receives. One of the greatest advantages to the advertiser is the opportunity to use a paper that is ably edited and well filled with interesting news-matter. That makes the paper popular with readers, causes them to read it more carefully and with greater interest, all of which is beneficial to the advertisers carrying space in the publication.

The Sheldon Sun, Sheldon, Iowa.—The "Sheldon District Fair Edition" is an excellent number. The advertisements, while strong in display, might have been equally as strong in so far as effect is concerned—not so black, of course—without the use of such large and bold types, white space being one of the most effective means of obtaining contrast and, hence, display effectiveness. By crowding the spaces with many large display-lines you have not permitted white space to function as it may. Emphasis is not obtained alone by shouting—in actual conversation a lower tone amid quiet surroundings is much more audible than a shout with other loud noises all about. The same thing applies to type-display. No matter how large or bold a display-line is it can not be effective with many other large lines about it. One should select the really important points in each advertisement and display them prominently, practicing some restraint as to

experience the condition in reality. Also, do not use eighteen-point rule borders—they are so strong as to overshadow any type used with them.

H. F. CHILDERS, Troy, Missouri.—While not a model in newspaper production in so far as mechanical considerations are concerned, we must admit that your paper bears evidence of capable editing and good business management. Your first page would be much more interesting in appearance if there were more large news-headings thereon. The headings on a number of the items, over which small single-line headings now appear,

"Financing The Future"

A Discussion of the War Debt, What It Means to the Future and an Outline of Some of the Plans of the United States Treasury Department for Placing the Country on an Improving Economic Basis.

By Hon. William C. Clegg, Assistant Secretary of the Treasury

With Our Direct Connections and Personal Attention Given to Each Account, We Feel That We Can Serve You Admirably

Reserves Over \$5,000,000.00

W. R. DRAKE, JR., President
W. F. TITLEY, Vice President
J. H. HIGHTOWER, Cashier
H. L. NEWBOLD, Assistant Cashier

MERCHANTS NATIONAL BANK

of Raleigh, N. C.

Superior Facilities Offered to Our Correspondents

With Our Direct Connections and Personal Attention Given to Each Account, We Feel That We Can Serve You Admirably

Reserves Over \$5,000,000.00

W. R. DRAKE, JR., President
W. F. TITLEY, Vice President
J. H. HIGHTOWER, Cashier
H. L. NEWBOLD, Assistant Cashier

Statement of Condition of

The Seaboard National Bank

Norfolk, Va., June 30th, 1919

RESOURCES

Loans and Discounts	\$4,437,406.65
U. S. Bonds and Certificates	1,300,000.00
Stocks, Securities, etc.	263,974.40
Furniture and Fixtures	18,624.70
Customers Liability Account of Acceptances	100,000.00
Accrued Interest	14,872.75
CASH AND DUE FROM BANKS	1,215,226.45
	\$7,497,227.87

LIABILITIES

Capital	\$ 900,000.00
Surplus and Undivided Profits	344,216.71
Reserves for Taxes and Unpaid Dividends	33,751.72
Deposits	17,000.00
Notes Payable to Depositors	275,000.00
Notes Payable to Depositors Secured by U. S. Bonds and Certificates	654,122.30
Accounts Payable	84,000.00
Payables on Victory Loans	15,070.99
Other Liabilities	8,884.64
	\$7,497,227.87

Comparative Resources

May 30th, 1919	\$7,497,227.87
May 30th, 1918	\$7,497,227.87
June 30th, 1919	\$7,497,227.87

W. R. DRAKE, JR., President
W. F. TITLEY, Vice President

J. H. HIGHTOWER, Chairman of the Board
H. L. NEWBOLD, Assistant Cashier

J. H. HIGHTOWER, Vice-President, and Cashier
H. W. DUDLEY, Assistant Cashier

Bold display-types are not essential when there is a reasonable amount of white space interspersed throughout advertisements as here indicated. Note also the pleasing effect produced by the uniformity of borders. From *The Twin City Sentinel*, Winston-Salem, North Carolina.

might well be larger without unduly emphasizing the importance of the items. This would not only make the paper appear more interesting but would provide the readers with guides to the items, so that they could select without much effort the items in which they are most interested. While the placing of advertisements over the inside pages is generally good, some being made up according to the pyramid make-up, there is opportunity for improvement in several instances where advertisements are scattered widely, thereby cutting up the page in such a way as to make its appearance somewhat disagreeable and to make it difficult to follow the news-matter without interruption and irritation. The advertisements ought to be grouped, which means that the reading-matter also will be grouped, and here is where the great advantage of the pyramid comes in, for it places the reading-matter in the upper left-hand corner of each page, where the eye of a reader first falls when turning to each new page. Furthermore, by grouping the advertisements in the lower right-hand corner, they are presented to the reader after he has finished the news, which he is bound to read first, and then he will be in the right frame of mind to give them his undivided attention. Under such conditions they can be expected to influence him effectively. As an inspiration to other publishers, and in recognition of your success in the publishing field, we quote from your letter as follows: "I am mailing you a copy of the issue of the *Free Press* for today, asking you to kindly review same and give your opinion in the first possible issue of *THE INLAND PRINTER*, suggesting that you take into consideration the fact that my paper is published in a town having 1,036 population by the census of 1910. It probably has 1,200 at present. The county had 17,000 at the census of 1910, and it is not over 18,000 now. My circulation is 2,750 a week, and I get \$1.50 a year cash, but not in advance, though less than two per cent of my list are further back than December, 1918. On July 19, 1878, I printed the first copy of the *Free Press*, as foreman of the office for John A. and Will J. Knott, well-known former Missouri newspaper men, both of whom are dead. In one capacity or another, I have been connected with the paper continuously ever since, except for a period of nineteen months in 1880 and 1881. The paper was a patent sheet and was printed on a hand-press from 1878 to 1881. Since then it has been entirely home print. It is now printed on a rear delivery Miehle, in the hands of country printers."

CHURCH NOTES

St. Paul's Episcopal Church
Services at 11:00 A.M. and 7:30 P.M.
Sunday, August 18, 1919
Morning Prayer, Holy Communion, and the Litany.
Evening Prayer, the Psalter, and the Canticles.
The Rev. Canon J. H. Smith, Rector.

Grace Methodist Church
Services at 11:00 A.M. and 7:30 P.M.
Sunday, August 18, 1919
Morning Prayer, Holy Communion, and the Litany.
Evening Prayer, the Psalter, and the Canticles.
The Rev. Canon J. H. Smith, Rector.

GIGANTIC SALE

of the

Proving Ground Goods

Berman's Dept. Store

Will Begin SAT. MORNING, AUG. 16th This Sale Will Last 14 Days

The Greatest Selling Event Ever Known In This Community

Hundreds of Items will be added to the Proving Ground Goods to make the Sale Interesting to the Public

ARMY SHOES, Value up to \$5.00, \$2.75

MEN'S BLUE OVERALLS, \$1.38

HEAVY BLUE SHIRTS, \$1.25

HEAVY SWEATERS, \$1.98

THE \$6.00 & 7.00 SWEATERS, \$2.49

MEN'S GOOD GRADE ROSE, \$2.49

UNION CANVAS GLOVES, \$1.25

FUR COATS, \$1.25

UNDERWEAR, \$1.50

UNION DRESSING, \$1.50

LADIES' SHIRT WAISTS, \$1.50

MATRESSES FOR COVS, \$1.50

GROCERY DEPARTMENT

LAUNDRY SOAP, 2 BARS FOR 5¢

CERESOTA FLOUR, 90¢

WINTER WHEAT FLOUR, 74¢

TOMATOES, 2 LBS. CANS FOR 10¢

PEACHES, 2 CANS FOR 19¢

BEANS, 2 CANS FOR 25¢

GOOD PINK SALMON, 20¢

GOOD SUGAR CORN, 2 CANS FOR 25¢

ARGO STARCH, 1 LB. PACKAGE FOR 9¢

CREAM, 12¢

THE BEST OF PICNIC BAKES, 32¢

FAT BACK, 34¢

SHREDDED WHEAT, 14¢

BROOM, 54¢

COMPOUND LARD, 33¢

HIGH GRADE PURE LARD, 38¢

SPLENDID DRINKING MIXED TEA, 40¢

BLACK RICE, 2 LBS. FOR 25¢

SUNBRITE CLEANSER, 2 FOR 9¢

FREE RUNNING TABLE SALT, 6¢

BARLEY, 1 LB. FOR 6¢

1 GALLON CAN PEACHES, 38¢

SHOE POLISH, 12¢

PAN DANDY BREAD, LARGE LOAF 14¢

VANILLA, 12¢

GREAT REDUCTION IN MEN'S CLOTHING, STOVES AND FURNITURE

WE HANDLE HIGH GRADE FURNITURE, IN MAHOGANY AND QUARTER OAK

DINING ROOM SETS

ALL COLONIAL DESIGNS, \$225.00

Advertising such as that which appears on this page has little value, first because it is displeasing to look at and, second, because it is difficult to read. The capitals make reading difficult and there is insufficient contrast for strong display.

the size and permitting white space to have its part. The white space and absence of conflicting display-lines is the condition in type-display which parallels quiet in a room. We would also prefer to see fewer styles of type in the advertisements and would suggest that you do not use the condensed block-letter, so frequently employed, especially in combination with roman styles such as Cheltenham Bold. If you would standardize on the Cheltenham Bold series for your display, avoiding the use of the extra-condensed member of the series, the appearance of the paper would be much more attractive without any loss of display effectiveness. There is evidence of crowding in advertisements, even where there is not a large amount of big display, the body-matter being set in larger type than was necessary or even desirable. Open up the type; give it breathing room. It is often as uncomfortable to look upon that which suggests discomfort as it is to



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Apostrophes in Corporation Names.

C. B. W., Jamestown, New York, submits this: "Will you kindly act as referee in this little dispute? Our proofreader insists that the first apostrophe in the title 'National Breeders' and Fanciers' Association' is superfluous; that it should be printed 'National Breeders and Fanciers' Association'; and he thinks there is a rule in one or more works on grammar to that effect. Is he right? Your answer will be greatly appreciated, even though your decision may be against me, who knows of no reason for not using both apostrophes, as both words are undoubtedly plural possessives."

Answer.—As a matter of personal opinion, my decision is not against the correspondent, but in his favor—that both apostrophes are needed. But many scholars now do not acknowledge that this is correct, though the opposed reasoning is generally against any apostrophe. It seems altogether likely that such an association would write its own title "National Breeders and Fanciers Association," and insist that such is the correct form of the name. And this would be done because, if they attempted to defend it grammatically, they would assert that Breeders and Fanciers are not possessive nouns, but adjectives. I do not know of any extensive practice in favor of the use of one apostrophe, but the proofreader's insistence seems to be based on a rule made by Gould Brown, though possibly not original with him, thus: "When nouns of the possessive case are connected by conjunctions or put in apposition, the sign of possession must always be annexed to such, and such only, as immediately precede the governing noun, expressed or understood; as, 'John and Eliza's teacher is a man of more learning than James's or Andrew's.'" This rule has been repeated in many later grammars. But I, with many others, do not think it unqualifiedly accurate. No mention is made of the difference between the two pairs in the example, but both are ostensibly comprehended in the rule, and thus the rule is practically nullified. Even Gould Brown, who wrote more minute criticism than any other grammarian, said nothing about such corporate names as those in question. Practice in printing is properly governed largely by the dictates of those for whom the printing is done. Thus a proofreader must often change from one style to another because the customers differ in their orders, and each insists upon having his work done as he wishes it, not as some proofreader prefers it. This applies, of course, mainly to the commercial printing which is done for various customers. In cases like that now in question the preferred form will be one thing for some and something else for others, and the printers must do in each case what the customer orders.

The question here considered has been answered many times in this department, but one thing will bear emphatic repetition. When a company of persons choose to use a name like National Breeders and Fanciers Association without an apostrophe that name should be printed in that way when it is known to be their choice. In cases where their choice is not

known, or when for any reason the form is left to the proofreader's decision, the proofreader should act according to established grammatical principle. And in this case of titles, grammatical principle, as I see it, demands two apostrophes, as some others evidently understand it but one apostrophe is needed, and according to others no apostrophe. So the only possible practical advice is, Follow copy!

Wrong Word Called Subject.

J. M., San Francisco, California, writes: "In the May number of THE INLAND PRINTER the question was asked: 'Which is right, have or has, in the sentence reading, "He put a handicap on every one of his salesmen, who now have (has) to overcome the impression which his cheap-looking letters created"?' You contend that 'have' should be used, as the rule of grammar is that a verb must agree with its nominative in number. I can't see how you can say that 'salesmen' is in the nominative case; if it is, what object does the preposition 'of' take?"

"I have always been taught that a noun can not be both subject (nominative case) and object (objective case), and as it is clear that 'salesmen' is the object of the preposition 'of,' I can't see how it can be the subject of 'have.' My impression is that if the prepositional phrase 'of his salesmen' were taken out the sentence would read in such a manner as to show what the subject of 'have' is. The sentence would read: 'He put a handicap on every one, who now has to overcome the impression,' etc. Of course the sentence does not read smoothly with the prepositional phrase out, but the grammatical relation is clear to my notion. At any rate, if 'salesmen' is the object of the preposition 'of,' which it clearly is, then 'salesmen' can not be the subject of 'have' at one and the same time.

"Please answer this question, as your theory upsets all my knowledge of grammar, and I should like if I am wrong to be able to see more clearly your point of view. That very same question came up in our proofroom recently, and I should appreciate very much a little more explanation on the subject. Will you treat the following sentences in the same manner? 'He picked up one of the books which were (or was) lying on the table.' 'He spoke to one of the salesmen, who now feels (or feel) bad about it.' 'He put a coat on one of his salesmen, who now is (or are) writing him a letter of thanks.' Would it not be absurd to say that 'salesmen' in the last sentence is the subject of the verb 'is writing'?"

Answer.—In the former answer I tried to express my opinion very clearly, but apparently did not succeed. I lost sight of the possibility that any one would think I meant that "salesmen" was the direct subject of the verb, from my saying that the verb should agree in number with its nominative. What is actually true is that the sense intended is clearly that all the salesmen have to overcome, not that one has to. The nominative is "who," which is properly in this instance plural, because its antecedent, "salesmen," is plural. A fact that

makes such expressions troublesome to those who indulge in quibbling over grammar is the use of the same words sometimes with the singular idea and sometimes with the plural, so that often the actual sense is determinable only by the writer. No proofreader should make any change unless the correctness of the new form is beyond question. I have given the additional sentences asked about with the correct verb form first in each. One of them requires the plural verb, and two the singular. It is beyond the possibility of question, to me, that such is the correct use in each case. My answer to the ending question is, Yes, it would be absurd.

The old-time fallacy that a noun can not be subjective and objective both at once is a good thing to forget. Such use of a noun as subject of a verb and object of a preposition is apparently not made clear in many text-books, but is not infrequent in good writing and in every-day speech. Even the older grammarians were not unanimous in that now antiquated teaching, which was virulently contradicted by Gould Brown in his "Grammar of English Grammar."

ILLUSORY CONCEPTIONS OF GOOD ENGLISH.

BY F. HORACE TEALL.



FORTUNATELY, the English-speaking people are not now nearly so much subjected to the plague of pedantic verbal criticism as they were until recently. Probably this has at least partly resulted from unfair restrictions in literary reviews, like that in the *Century Magazine* in July, 1882, for instance, which, in criticizing especially one book, condemned all of its kind severely, thus:

"The gross blunders they make, the absurd opinions they advance, have long ceased to irritate; they even fail to amuse. They are all alike; at least, the main difference is in the degree of their worthlessness. None of them has the conception that correct usage is a fact to be ascertained. They all go upon the principle that it is a conclusion to be reached by a process of reasoning, and even in that case it is a matter of little importance to them whether the premises with which they start are right or wrong. . . . It is because men are unwilling or unfitted to put forth the exertion required that books like 'The Verbalist' are so peculiarly worthless. Where everybody is poor, however, there is a certain distinction in being the poorest. To this it is perhaps fair to say that Mr. Ayres has attained. . . . In the case of several words the seekers after light will find nothing vouchsafed except the personal opinion of the author. This is naturally of first importance with himself, but others may be disposed to prefer even that of Shakespeare. . . . In the volume we are reviewing a note is quoted which attacks the 'consistency and correctness' of the translation of the Bible because it uses the indicative where the subjunctive ought to be found. It is out of such combinations of ignorance and presumption that most of our verbal criticism is manufactured."

This long quotation omits one assertion by the reviewer which is well worth quoting. It avows that no criticism which does not state the full history of usage is of value, and thus indicates plainly one of two methods of treating the subject, and illustrates forcibly the species of intolerance that renders nugatory so much of our literary criticism. It is not too much to say that the reviewer herein exemplifies the same ignorance and presumption which he finds so reprehensible in others.

Mr. Ayres and some other writers recorded only their conceptions of present usage, with no historical intention. Present usage is what the people need most information of. In many instances history is important, especially as incidental to

reaching a correct conclusion. But the sticklers for historical authority seem to ignore the fact that much real history inevitably includes error as well as rightness. Mr. Ayres, in the work criticized, did express some mere personal opinions that are not very valuable; but most of his paragraphs about words state clear facts of present usage. That he did not often state history is not often evidence that he did not know the history, but proves only that history was not what he aimed at. It is practically certain, for instance, that he was cognizant of the history of the use of "it is me" instead of "it is I," which is the main point criticized in the review. The fact is simply that for a long time the error was accepted without objection, which fact has no bearing upon present correctness.

A very unfortunate influence on language has been exerted by the vagaries of grammarians. Although they should be devoted to recording only the best use of language, we are sure that Gould Brown was right when he said: "They who set aside the authority of custom, and judge everything to be ungrammatical which appears to them to be unphilosophical, render the whole ground forever disputable, and weary themselves in beating the air." And Noah Webster uttered deep truth when he said, as quoted by Brown: "I am prepared to prove . . . that nineteen-twentieths of all the corruptions of our language, for five hundred years past, have been introduced by authors — men who have made alterations in particular idioms which they did not understand."

Some one of the authors in Webster's class of corrupters — a grammarian probably — exercised this reprehensible prerogative when he failed to perceive how "had rather" or "had better" could be right, and started the crusade that became so wide-spread in favor of "would rather," which was so specious that various letters to periodicals have uttered their writers' surprise on seeing in present use the correct "had rather," which "error" they had supposed to have been dropped. Positively, it is not an error, and should not be dropped. Professors Greenough and Kittredge, in "Words and Their Ways," have said what should be the last word on this: "In the case of idioms like 'I had better,' one frequently hears the objection that 'had' will not parse. As a matter of fact, it will parse easily enough if one knows how to parse it. But the objection would have no validity even if the phrases were grammatically inexplicable. The grammarian has no business to object to an established idiom, for idioms are superior to paradigms and analytical diagrams. Grammar was made (pretty imperfectly) from language, and not language from grammar."

Misuses of English words still abound in our literature, and it is highly probable that they always will abound. The wrong uses which are plainly erroneous are quite enough for any writers to combat without devoting any of their energy to hunting out grammatical or other reasons for objection to expressions not truly objectionable. It is not only too common for ill-equipped would-be critics to object to expressions they do not understand, but, far worse, grammarians too often indulge a propensity for dictation, and insist that certain locutions must be adopted for clearness and accuracy when something entirely different is at least as good as what they prescribe. One of these would-be dictators even told us we should not say standpoint, because one can not stand on a point! Could anything be more absurd than that?

Good English does not demand strict adherence in all points to anybody's hidebound set of rules, though it does always apply certain fixed principles. We have reasonable guides to correct word-uses in our large dictionaries, and more use of them would be profitable to everybody, notwithstanding the fact that they are far from being infallible.

PRINTERS' magazines, like printers' conventions, are not patronized by some who need them most.—*Abe Shillings.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Can Not Secure a Bright Red.

A country publisher writes that since using copying-ink on his platen-press rollers he is unable to secure a bright red ink. He asks for a remedy as he has only the one set of rollers.

Answer.—The use of copying-ink causes the composition to be stained, and as the anilin used in the ink is a very persistent stain it will undoubtedly remain in the composition. We would suggest that a small amount of the red ink be applied to the rollers and distributed thoroughly, after which both the rollers and the ink-plate should be washed well with clean rags. Repeat this operation several times and notice the effect. The degrading of the color should be diminished after several applications of this treatment.

Printing on Real Parchment.

A short time ago a printer in a small town was called upon to print twelve sheets of real parchment. As this was his first experience with this expensive material he was very much disappointed with the first impression pulled. Our advice was sought and, as we afterward learned, the work was finished without further mishap. It appears that when the printer undertook to do the work he tried to use an ordinary half-tone black ink and did not treat the surface of the parchment before printing. By rubbing the surface of the parchment with a piece of block magnesia, and then using a stiff black job-ink, satisfactory results were secured. The writer used powdered magnesia over forty years ago when printing on parchment. In those days parchment was much more oily and did not have the uniformity of surface that the material has at the present time. This made the use of magnesia necessary in order to kill the grease and give the surface of the parchment a "tooth." For a job of that nature the country printer would open a jar of card black ink (costing \$5 a pound) and after digging under the dried surface would produce enough to print the form. Porcelain jars were used exclusively for fine grade inks.

Printing Half-Tone Plates Without Overlays or Interlays.

J. V. Price, of Melbourne, Australia, who has been one of our valued contributors to this department, writes regarding a new method of printing half-tones and color-plates: "By the outgoing mail we are sending you a print of the A. I. F. Color Patches. This was first issued as a supplement to our *Weekly Times*, and was in such demand that we reprinted it. The blue plate was smaller both ways than the red or yellow, and it may interest you to know how we got register printing on a second-grade unseasoned paper, the best obtainable at the time. After the second printing (red) I had an electrically heated flat plate placed on the feed-board, on which a feeder placed each sheet just prior to the blue impression. The feeder took his sheet off this heated plate, feeding it directly into the press. Of course, both the heat and the time the sheet remained on the heated plate had to be regulated, and occasionally a

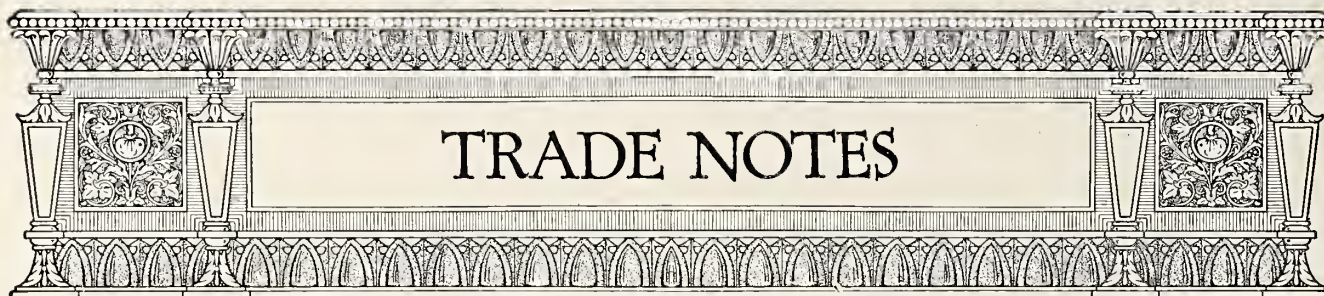
sheet that varied in thickness would be out of register, but the method certainly saved the job, especially as the tendency of the paper was to stretch during previous printings. It may also interest you to know that this job, and also the whole of the illustrated parts of our *Weekly Times Annual*, which I sent you last year, were printed without either overlays or interlays. Practically all of our illustrated work during the past twelve months has been printed this way, a method which I have devised making the overlays and interlays unnecessary. Not only is the cost of the overlays and the time saved, but the plates last longer and there is less strain on the press. I am enclosing a sheet of our weekly illustrations."

Answer.—The sheet referred to has not reached us as yet, but we can state that the half-tones and other pictorial subjects that appeared in the *Weekly Times Annual* were excellent specimens of presswork. From a cursory glance one would suppose that each plate was made ready with an elaborate cut overlay, so nicely were the tone gradations brought out. If this plan of printing illustrations is as simple as described, it is unique and may revolutionize the present methods of make-ready. We expect to hear more about Mr. Price's new method and will pass the information on to our readers.

Does Smoke From Casting-Machine Retard Drying of Ink?

A Minnesota pressroom foreman writes: "Would like to ask your opinion regarding certain conditions that exist in the shop where I am employed. We have four cylinders and seven jobbers, two monotype casters and composing department all in one large room. Smoke and fumes from the casters fill the entire room at times, and I claim this has an effect on the drying qualities of the printing-ink, especially colored inks. I use the best inks money will buy, but am sure to have trouble with blues, reds, white and purple, or almost any other color, if I do not add a lot of good ozone drier. They all seem to chalk and crystallize, especially when the odor from the casters is noticeable. I have used the same kinds of inks in another shop where there were no casters and did not have trouble of this nature, which makes me feel that I am right in my claim."

Answer.—We have made a number of inquiries among pressmen, and the opinions that have been expressed verify our judgment that a small volume of smoke would have very little effect, if any, on the drying of the ink. There would be more reason to complain about the smoke and gas-fumes from a sanitary point of view, owing to the danger to the health of the employees. A condition similar to the one you mention would not be tolerated in the State of Illinois, as the factory laws are very strict. Each type and slug casting machine must have a pipe connection from the metal-pot to a forced draft system to expel the smoke and gas-fumes. It seems to be the general opinion among the pressmen with whom we have discussed the matter that the smoke would not retard the drying of the inks. However, we would value the opinions of other pressmen on this subject.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Edrop Joins the Associated Artists of Philadelphia.

Arthur Edrop, of *Life* and *Judge* fame through his "Spoofs," and recently art adviser of several New York advertising agencies, has joined the Associated Artists of Philadelphia organization. He is in charge of the art staff, with the title director of production.

William J. Hogan Joins Berger & Wirth Selling Organization.

William J. Hogan, Cincinnati, Ohio, who but recently returned from France, where he served as a Knights of Columbus secretary, will in the future look after the interests of Berger & Wirth, Incorporated, printing-ink manufacturers, in the territory between Pittsburgh, Pennsylvania, and Nashville, Tennessee.

Wetter Numbering Machine Company Issues New Catalogue.

THE INLAND PRINTER has received a copy of the latest catalogue (No. 14) of the products of the Wetter Numbering Machine Company. It is a very attractive booklet, profusely illustrated with half-tones of the various models, together with specifications, and contains in addition considerable information on the operation of numbering machines. It should prove a valuable addition to the information files of any printing-plant manager or superintendent. Requests for copies should be addressed to the company's general offices at 255-261 Classon avenue, Brooklyn, New York.

Miller Saw-Trimmer Company Sends Representative to Europe.

Alfred W. Barrett, formerly associated with the Miehle and Goss printing-press companies, but who joined the staff of the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, on July 1, sailed for Liverpool, England, on September 2. He goes to represent the Miller company in foreign fields, for which his knowledge of printing conditions in Europe admirably fits him. On arriving in London Mr. Barrett took up temporary quarters with the Lanston Monotype Corporation, Limited, 43 and 43-A Fetter Lane, E. C. 4, which corporation represents the Miller company in England, where they introduced Miller feeders. It is said that pressfeeders in England have been remarkably quick in taking up the Miller

feeders. It is the intention of the company to introduce Miller feeders in every city in Europe and the far Eastern countries, to accomplish which Mr. Barrett was sent overseas.

Fort-ified Manufacturing Company Issues Interesting Booklet.

The Fort-ified Manufacturing Company, Kansas City, Missouri, manufacturers of the Fort-ified electric pot-heater for linotypes and monotypes, has recently issued a descriptive booklet, explaining the device and its advantages. The final pages of this booklet are devoted to testimonial letters from prominent printing firms in which the heater is recommended. Operators of line and type casting machines who are interested would do well to write the company for the booklet, addressing their letters as indicated at the opening of this paragraph.

In a letter from the company we are informed that the simplicity of the Fort-ified heater has made a great hit, especially since it provides possibilities for using other methods of heating in an emergency. It is also stated that the heaters have now been in use for a year and in that time not one has been burned out in service.

Big St. Louis Printing-Stationery House Expands.

The Blackwell-Wielandy Book & Stationery Company, 1601-1611 Locust street, St. Louis, Missouri, has contracted for a modern reinforced concrete seven-story building (90 by 155 feet), with basement, to be ready for occupancy by the first of the year. The improvements will cost about \$325,000 and the new building will adjoin the present quarters of the company, which, when completed, will give the company a frontage on Locust street of 190 feet.

The Blackwell-Wielandy Book & Stationery Company, incorporated December 24, 1901, has enjoyed a steady growth from the start, its capital stock having been increased several times. In July, 1910, the company absorbed the old house of John L. Boland Book & Stationery Company, and since that time has occupied the Boland quarters. In 1912 the company began to manufacture loose-leaf books under controlling patents, box files, tablets, typewriter papers and stationery specialties. From time to time the most modern machinery, with all labor-saving devices, has been added, until today the factory is regarded as one of the most up-to-date and best equipped in the country.

Employees Buy Printing Company.

The Sun Printing & Binding Company, Williamsport, Pennsylvania, which has been run for many years as the job department of *The Williamsport Sun*, has been separated from the parent concern and is now controlled by Arthur A. Mandell, Thomas R. Bayard and Frank S. Hammer. All three of these men have been employees of the company in the past, Mr. Mandell having been manager for the past three years, in which capacity he will continue with the new company. Mr. Bayard, the mechanical superintendent, and Mr. Hammer have been identified with the *Sun* for twenty-five and twenty-two years, respectively.

Clark Rhoades Gearhart.

Clark Rhoades Gearhart, the founder and vice-president of The Clark Printing & Manufacturing Company, Lock Haven, Pennsylvania, passed away at his home in that city on August 25.

Mr. Gearhart was the promoter and organizer of that progressive printing concern, which has been developed into one of the largest job-printing, binding, book and calendar manufacturing plants in the State, that is, outside the larger cities. For many years he was president of the company, but, owing to advanced years and in order to give his entire attention to the insurance business, in which he was largely interested, he retired from active participation in the company's affairs several years ago, though he has continued as a stockholder.

"The Paper Bulletin" Now "Paper and Ink."

Frank O. Sullivan, advertising director of the publication, *The Paper Bulletin*, which has heretofore been published semimonthly by The National Paper Trades Exchange, 33 West Forty-Second street, New York city, has advised THE INLAND PRINTER that the name of the publication has been changed to *Paper and Ink*.

The publishers propose to show in each issue practical examples of the best work, together with complete data on its production, such as the name, grade and weight of paper, the kinds of inks, etc. In effect, it is planned to make the publication a practical exposition of the possibilities in pictorial and other effects of the printing and lithographic arts. The issue for the first of each month will be devoted to lithography and that for the fifteenth to printing, subscribers being privileged to receive one or both issues.

The Closing Days of the National Editorial Convention.

In our last issue we recorded the progress of the National Editorial Association's "Victory Tour" up to the time of leaving Seattle, Washington. It must be recorded here that the remainder of the tour proved of as great interest as that which had passed, and every stop on the return trip brought some new experience, new scenery, new delights — and the party reached Winnipeg somewhat tired out after all the sight-seeing but nevertheless happy and with a far better knowledge of the Great Northwest.

The sessions at Victoria, British Columbia, proved of great interest, and also marked a new era in the history of the organization. For the first time the officers of the association were elected on "foreign" soil, the result being as follows: President, E. A. Albright, Gallatin, Tennessee; vice-president, Will Wilke, Grey Eagle, Minnesota; secretary, George Schlosser, Wessington Springs, South Dakota; treasurer, J. Byron Cain, Belle Plaine, Kansas. Executive Committee, J. C. Brimblecom, Massachusetts; H. U. Bailey, Illinois; F. N. Henderson, Arkansas; G. L. Caswell, Iowa; E. E. Brodie, Oregon, and W. W. Aikens, Indiana.

The new Executive Committee was given power to employ an executive secretary who should devote his entire time to furthering the interests of the members and to build-

ing up the organization. This changes the character of the association to some extent, for while it has wielded a great influence in a business way and has accomplished great good for all the members, nevertheless its annual conventions have been known more

Kramer Woodworking Company Secures Big Contract.

The Pictorial Review Company, located at Thirty-Ninth street and Seventh avenue, New York city, has awarded the Kramer



The Sponsor and Her Party at Launching of the S. S. "Editor."

as pleasure jaunts through different parts of the country. H. C. Hotaling, of Mapleton, Minnesota, past president, was selected for the new office of executive secretary, and he is already at work with the slogan, "Ten thousand members in 1920."

The week of June 7, 1920, was set as the time for the next annual meeting, which will be held at Boston, Massachusetts. The Executive Committee also designated Will Wilke as chairman of the Committee on Transportation, with power to select his associates and to designate routes of travel, program, etc. To those who have known the splendid manner in which former trips have been arranged and conducted, the mere mention of the fact that "Bill" Wilke will be in charge of this work is sufficient assurance that next year's gathering will be an enjoyable one.

New Printing-Plant at Roanoke, Virginia.

F. B. Walters, at one time foreman and more recently manager of the Salem Printing & Publishing Company, Salem, Virginia, has launched into business for himself, having established the Walters Printing & Manufacturing Company, at Roanoke, Virginia. Mr. Walters has also been editor of the *Salem Times-Register*. His new firm will handle a general line of book and job printing.

Woodworking Company, Philadelphia, Pennsylvania, the complete contract to equip the new twelve-story addition to the company's present building, which will be completed about November 1.

With the exception of the Government Printing Office at Washington the Pictorial Review Company's plant will be one of the largest printing institutions in the country.

All the printer's furniture which the Kramer company will supply is of special design, created to meet the requirements of the Pictorial Review Company. This work was done by F. M. Bashelier, consulting engineer of the Kramer concern. We are informed that this equipment will exceed a cost of \$21,000, and when installed the plant will be one of the printing-office show-places of New York.

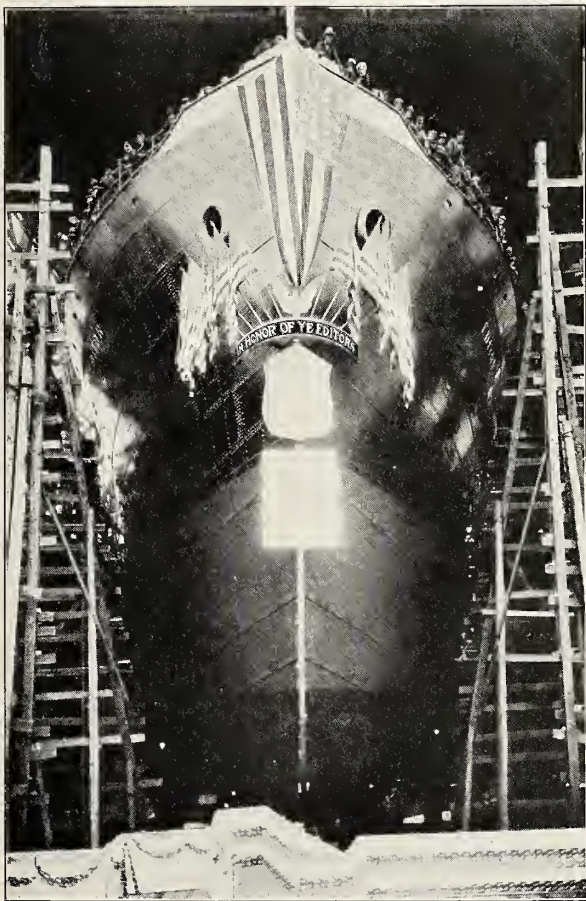
Osterlind Job Cylinder Presses Being Shipped Overseas.

THE INLAND PRINTER recently received a copy of the Stillwater (Minn.) *Trade News*, in which an item concerning The Osterlind Printing Press Company, which is located in that city, appears. The item, which is of general interest to the trade, follows:

"The Osterlind printing-press manufacturing plant shipped one of its famous printing-presses to Establishment Pierre Der Detke, 123 Avenue Eugene Plasky, Brussels, Belgium, on Thursday of last week. This press will reach its permanent home in that printing-office in about a month's time, going by way of New York city.

"Another one of these desirable high-speed printing-presses will soon be on its way to Johannesburg, in the extreme southern part of Africa.

"Such shipments bear out the statement made by the editor of the *Trade News* at the time that a mass meeting of our business people was held, when the matter of bringing this manufacturing plant to our village was under consideration, that this concern had a



The Good Ship "Editor" Just Before It Left the Ways. The S. S. "Editor," named in honor of the newspaper fraternity of the United States, was launched by the National Editorial Association during its visit to Seattle, Washington.

world-wide reputation as a leader in constructing automatic presses. As with all other manufacturing plants, this concern was hampered by war conditions, but with such conditions cleared up, the local factory is gradually enlarging its operating force, which in time will be one of our big ones, and all experts in their line."

Printers of St. Louis to Exhibit Their Products.

A coming event of considerable interest is the St. Louis Exposition of Industrial Arts and Crafts, which will be held at the Southern Hotel building in that city from October 15 to November 15. The exposition is under the auspices of the St. Louis Art League and affiliated organizations.

The object of the exposition is to display manufactured or wrought articles combining beauty with utility, for the purpose of arousing interest in American design and craftsmanship. Articles and products that are made solely for utility and have no attractive qualities or lines from the standpoint of art and design will not be accepted. An entry in the exhibition may be considered in itself as a sort of blue ribbon.

The Ben Franklin Club of St. Louis, the local master printers' association, will cooperate in the exposition by making an impressive display. A special exhibit will be made in which fine examples of printing done in St. Louis by firms belonging to the organization will be only one feature. The stages through which the printed product must pass and the processes themselves will be set forth. The history of the art of printing will be exhibited by specimens and reproductions of early works and a display of medals and honors awarded the master printers of the past. There will also be an exhibit of the literature of printing—the great wealth of recorded knowledge of the art preservative of all arts—and the work of the modern craft guild, the United Typothetæ of America.

Lieutenant Louis H. Frohman of the A. E. F.

That THE INLAND PRINTER is an instructor and inspiration to its readers is once more shown through the career of Lieutenant Louis H. Frohman, who has just returned to Paris as director of publicity for the Societe Anonyme de Publications, publishers of *Le Monde Illustré*. At the age of eight years Louis begged his parents to subscribe for THE INLAND PRINTER for him. His family expected that when he grew up he would give up his childish hobby to associate with his uncles, Daniel and Charles Frohman, the famous theatrical managers. Young Louis stuck to type, had an amateur printing-office fitted up in his home and during his vacations apprenticed himself to the *Gloucester Daily Times*, Portsmouth, New Hampshire. This was from his eleventh to fifteenth years. Later he was connected with Redfield Brothers, printers in New York. He enlisted for the war and was immediately chosen to organize the printing-plant at Camp Upton. From there he was ordered to Paris as the executive officer of the central printing-plant, in which three hundred soldiers did all the commercial work

for the A. E. F. In the spring of this year he was given charge of all the printing and advertising for the interallied games. His work attracted the attention of this great



Horton W. Bransford.

printing-plant of Paris, which has now secured his services. He is but twenty-six years of age. He said before leaving that he has every copy of THE INLAND PRINTER treasured.

Managers for Barnhart Brothers & Spindler Distributing Houses.

Barnhart Brothers & Spindler recently announced two important changes in its selling staff personnel. Horton W. Bransford has been appointed manager of the



Fred A. Crapo.

Dallas house, succeeding Mr. Dyer, who has entered business in that city. Mr. Bransford is well known to printers of the Southwest, having been connected in printing-trade circles in Dallas since 1901, with the exception of a few years spent with the Barnharts in Kansas City and St. Louis.

Fred A. Crapo, who has recently been appointed manager of the St. Paul, Minnesota, house of Barnhart Brothers & Spindler, has for some years been dean of the Chicago sales force of the company.

Mr. Crapo entered the service of the Barnharts about twenty years ago as mail clerk, but he did not remain long in that position. He early developed ability in salesmanship and after some training in other departments was made a city salesman. John Brandtjen, whom Mr. Crapo succeeds at St. Paul, has gone into the automobile business on his own account.

Kent's Matrix Reshaper Improved.

Perry E. Kent, 332 East Eighteenth street, New York city, patentee of the linotype matrix reshaper, has announced the perfection of his Model B, which embodies important improvements over the first model.

The first elevator of the new model has been greatly reinforced and the apex has been moved back somewhat so that the blow in tapping will fall nearer the column of support, greatly reducing liability of fracture. The forming segment is now of a double reversible type. This greatly improves the working efficiency of the tool, for, should any combination happen to break through accident or misuse, the entire section can be quickly removed and reversed, thus becoming new again.

Mr. Kent states that if users will consult their own interest by using only a lead or copper hammer his reshaper should now last a lifetime. Steel hammers, he states, produce a destructive shock and should not be used.

Printers operating linecasting machines who desire information on this useful little tool should write to Mr. Kent at the address given above.

The National Machine Company Announces Electric Heater for Embossing.

What the manufacturer states is a device which so simplifies hot embossing as to almost place it on a level with flat printing in so far as production is concerned has been developed by the National Machine Company, manufacturers of Hartford, National and Liberty printing-presses. The device, which has but recently been placed on the market, is the Hartford electric heater for embossing-dies, and is furnished for standard size platen-presses of all makes. It is operated by either direct or alternating current of any voltage up to 250, and it is stated that no alteration or change in adjustment of the press is necessary.

The outstanding efficiency features of the Hartford electric heater, as outlined in literature which the company has issued, are numerous. The heating surface is full size of the press capacity, and, being made like a chase, requires no locking up. The surface plate upon which dies are mounted is detachable and may be lifted in and out without disturbing the temperature of the base, which remains in the press. The heaters have one, two and three heating units, depending on the size of the press, and those parts of the surface plate corresponding to either group may be heated independently or all together. The dies are securely held on the surface plate, bunter post registering screws being used for square-edge dies of standard 1/4-inch thickness and eccentric

head registering screws for beveled-edge dies thinner than $\frac{1}{4}$ -inch, or for narrow margins.

The heater develops a temperature of better than 400° on the surface of the dies when mounted, which may be reduced as desired by the snap-switch.

The Hartford heater is made in two styles, one of standard type height for platen and cylinder presses and the other for embossing, cutting and creasing presses. Each heater is equipped with cord, cord connector, and snap-switch with four positions for controlling current.

The National Machine Company has issued a booklet, "Hot and Cold Embossing on Platen-Presses," written by experts in embossing, which will be sent free to printers and pressmen. The address of the company is 111-133 Sheldon street, Hartford, Connecticut.

William H. Bartholomew.

William H. Bartholomew, who was described in England as the "first engraver in America, if not in the world," died recently in the city of Brooklyn, New York, at the age of sixty-three.

Mr. Bartholomew was one of the pioneers in the development of the half-tone process and contributed largely to the perfection of this process. About 1888 he opened a plant in Spruce street, New York, for the manufacture of half-tones. This was one of the first engraving plants in this country to make these plates. In 1893 he sold out to the printing combination of Edward Bartlett and Louis Orr, and took over the management of the Bartlett-Orr engraving department. About five years later, Mr. Bartholomew and Theodore von der Luh formed the Elzevir Press, which was purchased by Rogers & Co. in 1904.

Mr. Bartholomew then turned his attention to the rotogravure process. He was also an authority on the three-color process, and is said to have been the first to introduce this process into Canada. His son, Ralph I. Bartholomew, with the Publishers Printing Company, New York, is well known as a forceful writer on printing-trade topics.

The Whitaker Paper Company Now Has Chicago Division.

The rapid expansion of The Whitaker Paper Company, Cincinnati, Ohio, has at last brought it to the Chicago field in fact, though for many years the company has operated a sales organization in "the windy city." On August 1 it was merged with the Thoms Brothers Company, established forty-two years ago by Charles F. Thoms, and generally recognized as representative of the coarse paper business at its best. On that date the big warehouse at 212-220 North Sangamon street opened its doors as Thoms Brothers Company Division of The Whitaker Paper Company.

Outwardly there has been no change in the Thoms Brothers organization, the personnel of which has merged itself with the organization of Whitaker fine paper specialists under the management of W. E. Scott, for a number of years in charge of the Whitaker sales organization which maintained offices in the Continental and Commercial bank building, Chicago. Mr. Charles

F. Thoms will personally assume general supervision over the coarse paper business of the entire organization. Robert Anderson, one of the best known fine paper men of Chicago, is to become the manager of the fine paper department of the Chicago division, and George Stumpe, equally distinguished among coarse paper experts, will take command of the wrapping-paper department.

American Institute of Graphic Arts.

The committees appointed to look after the activities of The American Institute of Graphic Arts during the coming season are as follows:

Executive: John Clyde Oswald, chairman; Ray Greenleaf; Stephen H. Horgan; Henry L. Sparks.

Budget and Finance: Hal Marchbanks, chairman; Cyril Nast; F. A. Ringler; Thomas Nast Fairbanks.

Membership: Heyworth Campbell, chairman; Harry L. Gage; Norman T. A. Munder; J. Thomson Willing; J. H. Chapin; Allen Eaton; William Kittredge; Clarence H. White; Arthur W. Dow; Cyril Nast.

Program: J. H. Chapin, chairman; Heyworth Campbell; Edward R. Currier; A. W. Morley; H. S. Train; Edward B. Edwards; Charles A. Stinson; H. Groesbeck, Jr.; Alfred E. Ommen; Fred W. Goudy.

Publishing: Fred W. Goudy, chairman; William E. Rudge; Hal Marchbanks; Frank Fleming; Henry L. Taylor; E. A. Kendrick.

Educational: Arthur W. Dow, chairman; John Clyde Oswald; Clarence H. White; Ray Greenleaf; James A. Anderson; J. H. Chapin; J. Thomson Willing.

Exhibitions of Printing: John Clyde Oswald, chairman; Norman T. A. Munder; Henry L. Bullen; Edward B. Edwards; Fred W. Goudy; William E. Rudge; Hal Marchbanks; Harry L. Gage; E. A. Kendrick; H. L. Taylor; Clarence H. White; C. B. Hassinger; H. S. Train; Edward Epstean; Robert Seaver; P. J. Bayzand.

Containers and Packages: Ray Greenleaf, chairman; Heyworth Campbell; H. L. Sparks; Frank Fleming; H. R. Groesbeck, Jr.; R. D. Carey; Arthur S. Allen; Ernest E. Calkins; P. J. Bayzand.

Awards: J. Thomson Willing, chairman; Edward B. Edwards; Fred W. Goudy; C. E. Connelly.

Publicity: Edmund C. Gress, chairman; Sam Graydon; H. H. Cooke; M. Price; Stephen H. Horgan.

Louis L. Davis.

Louis L. Davis, secretary of The Record Press, formerly located at 2113 South Western avenue, but now at 525 South Dearborn street, Chicago, passed away on the evening of August 21.

Mr. Davis was born at Iuka, Mississippi, January 28, 1856. In 1860, the father of the deceased, D. L. Davis, removed with his family to Benton, Illinois, where he became a close friend of Gen. John A. Logan, then running for Congress, and the editor of a paper conducted in the interests of the General. From Benton the family went to Carbondale, Illinois, and then to Cairo, where Louis L. Davis became the proprietor and manager of the largest job-printing office in

the city, while his father was editor of the *Cairo Evening Sun*. This paper had the distinction of being the only one carried through the terrible epidemic of yellow fever which raged in Cairo in 1878. In the following year the family removed to Chicago, where the elder Davis began the publication of the old *Chicago Chronicle*.

At this time Louis L. Davis conducted a job-office in the old Leiter building at the corner of Clark and Madison streets, but he soon became connected with the firm of Marder, Luse & Co., the predecessor of the American Type Founders Company, and later with Cosack & Co., lithographers.

In 1907 he associated himself with The Rogers & Smith Company, and in 1912, when The Record Press was organized, he became vice-president of the company, later being made secretary, in which position he closed the book of life.

National Association of Printing-House Craftsmen Formed.

Enthusiasm, optimism and coöperation were the key-notes of the first convention of Printing-House Craftsmen's clubs, which took place at the Hotel Bingham, Eleventh and Market streets, Philadelphia, Pennsylvania, during the week-end of September 13-14. Delegates were present from the Chicago, Cincinnati, Boston, Connecticut Valley, Baltimore, Washington, New York and Philadelphia clubs of Printing-House Craftsmen, and the happy result of the meetings was the formation of a national body of the various organizations.

Oscar H. Hale, president of the Philadelphia club, called the first business session to order in the Blue Room of the Hotel Bingham Saturday afternoon, September 13, and then delivered one of his eloquent addresses outlining the purpose of the meeting, namely: the organizing of a national association of Craftsmen's clubs. He then appointed Perry R. Long, of the Philadelphia club, temporary chairman of the convention, and Frank N. Meisel, of the Baltimore club, temporary secretary.

During the meeting it was decided to form a national body, with every club represented having one vote at future conventions, regardless of the number of delegates sent by each club.

The Sunday meeting was an exceedingly lively session, nearly every one present having something to say. The new constitution and by-laws governing the national association was adopted, subject to the approval of all clubs represented. It was voted to call the new body "The International Association of Printing-House Craftsmen." The result of the election of officers was: President, Perry R. Long, of the Philadelphia club; first vice-president, John Kyle, organizer of the Cincinnati club; second vice-president, William R. Goodheart, past president of the Chicago club; secretary, L. M. Augustine, past president of the Baltimore club; treasurer, John J. Deviny, of the Washington, D. C., club. The officers will also form the Board of Governors.

It was decided that the annual convention will be held on the third Saturday and Sunday of September every year, at a city to be named by the Board of Governors.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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632 SHERMAN STREET, CHICAGO.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

"SEVEN LEGS ACROSS THE SEAS," a valuable book of travel and adventure, written by a printer, Samuel Murray, commands first place in scope (nearly 75,000-mile journey over five continents); variety of subjects, instructiveness and entertaining style; a book for the home; boys and girls, as well as the grown-ups, enjoy and profit by reading it; over 400 pages, handsomely printed and bound, 25 illustrations, map; \$2.50 in stores, but at a special price to printers only, \$2.00 (postage prepaid). Order from publishers, MOFFAT, YARD & CO., 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES.

FOR SALE—Exclusive job-printing plant and stationery store located in rapidly growing college town of 7,500 people; only job shop in city; 10 by 15 and 13 by 19 Gally Universal presses, New Series C. & P. 10 by 15 equipped with Miller feeder, pony cylinder, roughing-machine, C. & P. 30-inch cutter, 115 cases job faces, etc.; established reputation for quality work; excellent opportunity for man able to "deliver the goods"; owner desires change in occupation. C. A. SCHELL, York, Neb.

FOR SALE—One-half interest in one of best composition plants in New York State; four Mergenthalers and excellent equipment; no competition; will sell at price where plant in about three years (besides salary) will pay for itself; best of reasons for offering this opportunity; buyer must be an operator; would make terms of payment right to right party. O 945.

FOR SALE—Modern job-plant with 8 by 12 Golding and 12 by 18 Miller feeder, individual motors, new cabinets, type, etc.; doing a fine business at good prices; located in a New Hampshire manufacturing city of 12,000; best office in town; \$4,000 equipment; \$3,000 cash takes it; only cash considered; good reasons for selling. O 947.

FOR SALE—Linotype composition trade plant, established four years, in city of 40,000 on Puget Sound; Model 14, Miller saw, everything modern, running day and night, business growing; dandy proposition for two men; must have cash; selling account health. EVERETT TYPESETTING CO., 2822 Oakes, Everett, Wash.

PRINTING BUSINESS FOR SALE—A plant that is always busy, doing good class of commercial work; good chance for a young man of ambition and practical mechanical training; established 20 years; proprietor wishes to retire; big chance for right party to engage in paying business. O 944.

WANTED—A purchaser for my printing-plant: Campbell press, Boston stitcher, monotype with display attachment, perforator, paper-cutter, galleys, two job-presses, etc.; will sell all or part. W. G. CROCKER, Lisbon, N. D.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE—Live weekly newspaper and job plant; four presses, folder, Model 5 linotype, plenty of ad and job faces; own building and will give lease on rooms; death of owner reason for selling. NEWS, Nelsonville, Ohio.

FOR SALE—\$5,000 interest in first-class printing and stationery business; best location in the Southwest; stock carries superintendent's situation paying \$250 per month; business has always paid good dividends. O 942.

PRINTING-PLANT FOR SALE in one of New England's live cities; in excellent condition, good run of business; owner is to leave the State; investigate at once. H. E. WAITE, 116 Garfield st., Watertown, Mass.

FOR SALE at a bargain, complete bookbinders' machinery and fixtures; small size; good as new. Those interested address N. P., Box 166, Morgantown, W. Va., for full description and picture of shop.

SIMPLEST, easily adjustable patent galley-stop, also side-stick; sell outright or royalty basis. LAWRENCE RICHARDS, 3714 Woodland av., Cincinnati, Ohio.

OLD-ESTABLISHED finely equipped job-printing office, doing excellent business; \$5,500; low figure. Don't write unless you have the cash. O 953.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—A modern printing-plant and good trade; must have \$5,000 cash, balance easy terms; located in the loop, Chicago. O 965.

FOR SALE—Good established job-printing office in Indiana county-seat; price, \$3,500. O 954.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver the product either flat or folded; speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. One Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web. One Kidder 36 by 48 inch combination rotary wrapping-paper press, printing two colors on one side of the web, with roll and sheet delivery. One Kidder 8 by 12 inch one-color press, and one Kidder 12 by 26 two-revolution printing, cutting and creasing press. Two 2-color 6 by 6 inch New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Two-revolution and drum-cylinder presses, jobbers, paper-cutters, proof-presses, stitchers, folders, 28 by 41 Thomson cutter and creaser, 29 by 41 and 39 by 53 four-roller Miehle presses; four small drums, 17 by 21 to 26 by 31 bed, for special work, \$150 to \$450; 14 by 17 Hoe rotary press for imprint work, \$500; stock register hooks; miscellaneous machinery. Tell us your requirements and ask for information. We buy, or sell for you, machinery or your complete plant. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype equipment consisting of steam-table, flat casting-box, round casting-box, tail-trimmer and beveler, shaving-machine, melting-pot, gas-burners, matrix-table, metal, beater, brushes, etc.; BARGAIN; no reasonable offer refused. MULLER PAPER GOODS COMPANY, 2350 Linden st., Brooklyn, N. Y.

FOR SALE—Harris automatic press, speed 4,800 to 8,500 hourly, sheet 16½ by 21, prints 15 by 18; good condition; has envelope and card feeding attachments; need room for larger self-feeding rotary machine; first reasonable cash offer considered. BOND PRESS, Hartford, Conn.

FOR SALE—Two standard automatic high-speed job-presses in first-class condition and running regularly; no reasonable offer refused; reason for sale, work necessitates cylinder equipment. THE INLAND PRINTER, 41 Park row, New York city.

SMALL PHOTOENGRAVING OUTFIT: 14 by 14 camera with half-tone attachments, lens, router, saw, lamps, printing-frame, chemicals, etc.; \$300 takes complete outfit. THE PRINT SHOP, Madison, Wis.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—John Thomson presses: two 13 by 19, three 10 by 15; good condition; can be seen running; sacrifice. FRANK F. LISIECKI, 9 Murray st., New York city.

FOR SALE—Well-equipped and modern country newspaper and job plant; good field for all-round printer-publisher hustler. THE EDGEFIELD CHRONICLE, Edgefield, S. C.

FOR SALE—Three Optimus presses, Nos. 2, 5 and 9, respectively; all modern machines and like new; prices low and terms to suit. WM. L. PACKARD, Geneva, N. Y.

TWO-COLOR HARRIS for sale; completely overhauled and rebuilt; in absolutely first-class condition. P. O. Box 148, Leighton, Pa.

FOR SALE—A-1 print-shop and brick building in Cleveland; investigate. GEO. J. SNYDER, 6905 Superior av., Cleveland, Ohio.

FOR SALE—74-inch Miehle press with Dexter pile-feeder, five years old. BARNHART BROS. & SPINDLER, Chicago.

ONE GOLDING & CO. Pearl job-press for sale cheap. A. M. NEWMAN, 25 N. 16th st., Richmond, Indiana.

HELP WANTED.

All-round Men.

WANTED—Young, experienced all-round printer; married; fair salary and good future to right man. Write THE OBSERVER, Corning, Cal.

Bindery.

WANTED—First-class blank book finisher; open shop, steady work, good wages. O 961.

WANTED—Two experienced stampers in one of Chicago's largest edition binderies; non-union; do not answer unless you are a first-class man; highest wages, steady work to competent men. O 918.

WANTED—Juengst complete binder operator; will pay fine salary to one who is extra good operator with undoubted references; prefer one who can run cutting-machine. O 951.

Composing-Room.

WE WANT compositors for job, catalogue make-up and stone work on account of taking on large additional contracts; permanent positions with no layoffs to competent men; non-union men only; we have been non-union for over ten years; \$37.50 per week to start; more for especially good men, with bonus for product; 50-hour week. R. R. DONNELLEY & SONS CO., 731 Plymouth ct., Chicago.

WANTED—Working foreman in first-class medium-size shop with pony cylinder, three platens, monotype, Miller feeder, new equipment and modern bookbindery; will lease mechanical end or sell stock in corporation to right man; must be union; good salary, brilliant future. O 934.

WANTED—Competent combination monotype operator familiar with tabular and railway composition; union or non-union. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

WANTED—Linotype machinist-operator; we are installing new Model 14 Mergenthaler; union shop; good proposition to right party. Write or address CASLON PRESS, Toledo, Ohio.

WANTED—First-class linotype operators for night work in large publication plant in Wisconsin; steady work; highest pay; no labor trouble. O 916.

WANTED—Linotype operator; steady job; 48-hour week. THE FLINT PRINTING CO., Flint, Mich.

Engraver.

ENGRAVERS on medallion and heraldic embossing steel dies, one experienced in fine foreign label house on label dies cutting and printing in one operation; steady employment. Please send samples. R. M. KRAUSE, 230 West 17th st., New York city.

Managers and Superintendents.

FOREMAN-SUPERINTENDENT—Excellent opening in growing business with new equipment for active young printer with thorough practical knowledge of high-grade job, catalogue and commercial work; should be an able executive and estimator with understanding of modern print-shop cost systems. O 964.

Pressroom.

WANTED—Operators for Kidder flat-bed roll-printing presses; must be men who can coöperate and boost production; an excellent opportunity for advancement to the right men; no labor trouble, open shop. If you are in search of a job where you can grow with the company, address O 938.

WANTED—Pressroom foreman; must be first-class man able to take full charge of pressroom of flat-bed presses in large plant out of city; exceptional opportunity. When answering, give references. O 909.

A DESIRABLE SITUATION awaits a thorough pressman to take charge of and keep two cylinders and five jobbers running—two jobbers equipped with feeders; American preferred; union office. O 955.

WANTED—One lithograph offset pressman, one commercial transferer, two job-compositors; steady work and good wages for competent men; open shop. O 962.

Proofroom.

WANTED: PROOFREADERS—Several especially competent men on catalogue work; permanent positions. Write and get our proposition. R. R. DONNELLEY & SONS CO., 731 Plymouth ct., Chicago, Ill.

Salesmen.

SALESMAN—Here is an exceptional opportunity for a good man calling on printing-trade, part or full time. STRATHMORE SERVICE, 145 W. 45th street, New York city.

WANTED—Experienced type and machinery salesman who can produce results. BUSH-KREBS COMPANY, Louisville, Ky.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

MISCELLANEOUS.

REPRESENTATION in the new Czecho-Slovakia Republic; experienced printer offers services to American manufacturers of type and all kinds of printing, lithographing and binding machinery; also for all accessories of the graphic art industry. Address, indicating condition, O 966.

SITUATIONS WANTED.**Bindery.**

LOOSE LEAF EXECUTIVE, with a national reputation, now managing one of the largest institutions in the country, desires to make a change; would be willing to connect with a small concern provided capital is ample to allow expansion. O 957.

BINDERY FOREMAN with thorough business experience, good executive, good systematizer, first-class mechanic, wants position; wages about \$45. O 950.

BOOKBINDER, first-class finisher, stamper, forwarder and marbler, wants work; union man; blank books, rebinding and loose leaf. O 763.

Composing-Room.

MONOTYPE COMBINATION OPERATOR will be open for position October 15; 6 years' experience; union; anywhere, but permanent location in Western city preferred. B. H. C., Box 177, Old Point Comfort, Va.

HIGH-CLASS COMPOSITOR, experienced in the better class of commercial, catalogue and advertising typography, desires change; union. O 956.

Managers and Superintendents.

GENERAL MANAGER of printing and loose-leaf factory desires to make a change; present position paying \$6,000; desire the most responsible position in existence; opportunity to show results desired; salary to be arranged accordingly. O 959.

SUPERINTENDENT OR FOREMAN would like to connect with firm doing high-grade work; thoroughly experienced in catalogue and commercial work and advertising literature; good handler of men; union. O 958.

SUPERINTENDENT would like to connect with a medium-sized plant doing good work; have wide experience as executive and buyer of paper; sober, reliable, married. O 960.

SUPERINTENDENT-FOREMAN—High-grade man would like to connect with firm doing high-grade work; at present employed in that capacity, but desire change. O 810.

SUPERINTENDENT OR MANAGER—Experienced executive, practical man, with business training; will be at liberty Sept. 15. O 854.

Office.

PRINTER-MANAGER, practical in every branch, a strong executive, a trained and successful salesman and expert estimator; familiar with modern office methods, knows paper and the paper market, wants to change; now at the head of a large Eastern concern doing a business of \$500,000 per year, with profits of over \$60,000; wants connection with first-class house, location immaterial. O 943.

CIRCULATION MANAGER desires to make a change; 12 years' circulation experience, 7 years with present employer; understands handling solicitors and carriers; especially good on premium circulation; at the present time circulation manager on a daily in Kentucky town of 25,000 population. O 952.

Pressroom.

FIRST-CLASS cylinder and Kelly pressman, experienced on the better class of book and commercial work, desires to make a change; at present in charge of a medium-sized pressroom; union. O 830.

WANTED TO PURCHASE.

WANTED—Secondhand Kidder or New Era roll-feed bed and platen presses, of any size or type, with or without special attachments; also Kidder one or two color roll-product rotary wrapping-paper presses. **GIBBS-BROWER CO.**, 261 Broadway, New York city.

CARVER PRESS WANTED—Stationery steel-die press wanted; will pay same cash price that you were obliged to pay before making use of the machine; Carver new style, of course in first-class condition. R. M. KRAUSE, 230 West 17th st., New York city.

WANTED—Juengst gathering and stitching machine; give size, style, age, condition, where located. Can it be shown running? If your machine is not being used full time you can readily dispose of it for cash to us at a fair price. **WANNER MACHINERY CO.**, 716 S. Dearborn st., Chicago.

WANTED—One two-color cylinder press, one single cylinder press, one two-sided double cylinder press; must all be 65 inches; also one quad folder for 62-inch sheet. O 963.

WANTED—To buy a ruling-machine either single or double beam. Address, giving full particulars as to make, etc. **THE RECORD PRINTING CO.**, Rock Hill, S. C.

WANTED—A secondhand Smythe casing-in machine in good working order for immediate delivery; name lowest spot cash price. **W. B. CONKEY CO.**, Hammond, Ind.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing O 948.

WANTED—43 by 56 press for newspaper; minimum speed, 1,500; Miehle preferred; state price and years used. **DEMOCRAT**, Woodbury, N. J.

WANTED—15 by 18 single-color Harris presses; Miehle presses in all sizes. **ADZIT PRINTERS SUPPLY CO.**, Grand Rapids, Mich.

WANTED for cash, Harris two-color automatic presses, 15 by 18. **M. M. ROTHSCCHILD, Inc.**, 712 Federal st., Chicago.

WILL PURCHASE a small photoengraving plant consisting of two cameras and necessary equipment. O 949.

WANTED—100 Binder's pressboards, nickel plated, brass, zinc or aluminum bound, size about 19 by 26. O 946.

WANTED—Three-roller ink-mills and color-mixers. 335-431 S. Dearborn st., Chicago.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. **CHAS. L. STILES**, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

EVERY PRINTER

Should be alive to the possibilities
of the beautiful new

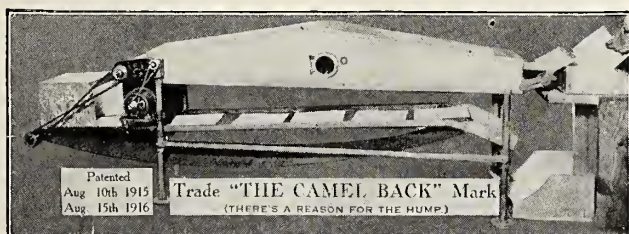
STEEL PROCESS ENGRAVING

The picture of General Pershing
which appeared in the September
issue of THE INLAND PRINTER
is an example of this process.Send for our booklet on steelplate illustrating, and samples
with trade price-list.**Henry Taylor, Jr., & Co.**

STEEL PROCESS ENGRAVERS

143 North Dearborn Street

CHICAGO, ILL.



EMBOSSOGRAPHY

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Manufacturers

of Printing
Machinery
and Supplies

Sell

in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling

agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries
for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie
St., Fleet St., London (E. C. 4), England



CHANGING THE TIME

When Uncle Sam orders the clock turned back one hour, the short, cold days of Fall are here. It is then *time* for you to order Winter Rollers. Hard Rollers will be useless during these crisp November days. Pliable, resilient, durable Rollers mean conservation of time in the pressroom, as they eliminate frequent resetting and changing of Rollers.

"Fibrous" Rollers have a reputation of seventy years' standing for quality, economy and service. We have five centrally located factories. Order from address nearest you.

BINGHAM BROS. COMPANY

Founded 1849

ROLLER MAKERS

NEW YORK, Main Office, 406 Pearl Street
PHILADELPHIA, 521 Cherry St. ROCHESTER, 89 Mortimer St.
BALTIMORE, 131 Colvin Street

Allied with
BINGHAM & RUNGE CO., East 12th St. and Power Ave., Cleveland



WHAT IS TYPE?



TYPE is language. Language is the first and broadest of the plateaus which lift man above the animals. With it we communicate; to communicate is to be able to co-operate; without co-operation society as we know it would not exist. What is type? It is the viaduct between past and present. It permits Volta to talk to Edison. Type bridges time as the wireless bridges space.

O. A. OWEN



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WHAT THE EYE RECEIVES THE MIND ABSORBS— A TALK ON TYPOGRAPHY *

BY EVERETT R. CURRIER



WHAT the Eye Receives the Mind Absorbs" is an excellent title. If you will examine it closely you will find it a rock-bottom advertising axiom, one of the kind which you can well afford to pin up on the wall of your mind. It is another way of saying that the mind can not absorb what the eye does not see. Or, to put it more positively, present your message so that the eye will receive it, and the mind will absorb it. My problem in this paper is to assist you, if I can, in the job of putting your printed messages in type and on paper in such a manner that the eye, that much catered to organ, will take them in and hand them over to that other known member which we call the mind. . . .

There is a new word, or perhaps I should say an old word, which I want to introduce here as part of our printers' vocabulary, as a new label for the creative side of the printing industry, and for the application of this word we printers are indebted to the advertising profession, as we are for many other things. This word is *presentation*, and the phrase is, "the presentation of the message." Now that you have a message, how are you going to present it to your public? In what manner are you going to put it on paper? What will it look like, and how effective will it be, after it has been arranged in type, with whatever accessories of illustration or decoration are to be used? Will the mind of the reader absorb it?

The matter of presentation embodies, as you know, every stage of the graphic arts — everything that takes place after, and often before, the copy is written. We have these various stages: layout, the making of illustration and decoration, typography, engraving, and the selection of appropriate paper and inks. Of these, the layout is obviously the most important and fundamental — and if I may use the expression, the value of the layout depends wholly upon the *thoughtout*. . . . There are layouts and layouts. A very simple layout may have required a good deal of thought to make it simple; and a highly elaborate layout may have absolutely no thought back of it, if by thought we mean grasp of advertising values and skilful blending of the practical with the artistic.

Next in importance to the layout itself I should place typography. In fact, it comes very acceptably at times within the scope of typography to provide the layout or to determine the page arrangement to which the copy shall be adapted.

It can easily be seen how impossible it would be to carry on the art of printing and advertising without movable, adjustable printers' types, and I think it can as readily be observed that drawings and engravings play a secondary part. If this is so, then we all want to know how to get the most out of the types that we use. We want to know how to make a proper selection of types and how to compose them to best advantage. So here we are right to the point of my topic, which is the selection and arrangement of type.

The matter of selecting the appropriate type or types can briefly be disposed of. It is not nearly so difficult as the art of arranging them after the selection

*Extracts from an address delivered before the convention of the United Typothetae of America.

has been made, nor so hard to elucidate. It is not unlike the difference between selecting the material for a suit of clothes and cutting the cloth for a good fit. Taste alone will perform the first, but taste plus skill is required for the latter.

If I had been addressing an audience similar to this twenty years ago — in the days when I flitted from case to case with a compositor's stick in my hand under the foreman's watchful eye — I should probably be perspiring over a comparison of the merits of John Hancock and Schoeffer, of Jensen and De Vinne, or of a score of the picturesque job-faces then so up to date and desirable. You can see how hopelessly I should flounder about in endeavoring to decide what type to use for a piano advertisement and what for a shoe dealer's bill-head. All I am required to do today, however, is to reiterate the excellent typographic bill of fare which the typefounders now have for us, and which those of you who are printers have in your own composing-rooms.

On our present-day menu we find among the old styles the recognized leaders, Caslon, Goudy, Kennerley. The modern faces provide us with our stanch old friend, Scotch Roman, and with Bodoni. The antiques give us the venerable Old-Style Antique, or Bookman, which nobody can tire of because of its plain, clear, colorful simplicity.

These are our staples — the type-faces we see and use every day in all places. Such a brief list can not include all the good productions, and there are new ones coming out all the time, but it does illustrate, I believe, how simple today is the matter of finding the right type. All we need to do is to realize that any one of a half-dozen faces will serve all ordinary purposes, whether of high or low degree, with equal appropriateness, power and clearness — if they are well handled.

Some of these are, of course, more universally adaptable than others, and I should top the list with Caslon Old Style and those two now famous type-designs of Fred W. Goudy, the Kennerley and the Goudy Old Style. It scarcely matters what your problem is, you could make no mistake with these faces.

I have said nothing of our bold faces. These come at times within the pale of the legitimate or necessary, in spite of the fact that clear, bold and striking effects of display can be obtained with the normal faces. But there are few bold faces that look anything but ugly, that do not disfigure instead of enhance the message — all well enough if it is a bill of lading or a laundry check that is under consideration; but not for the big problems in which we are all interested: the \$5,000 advertisement page, the catalogue de luxe and the mail piece that is required to go out and beat the world.

Two excellent bold faces that I would recommend, one a modern and the other an old style, are Bodoni

Bold and Goudy Bold. Of decidedly different characteristics, each is really excellent; and to any one who appreciates the difficulty of designing a good bold face these may be regarded as hard to improve upon.

I have yet to mention the richly decorative and leisurely black-letter or text types. There are few such types which are really useful on those pages that have to be so readily absorbed by the mind, but every designer of printing should keep in the back of his head the possible enrichment of his page with an occasional line or word of Priory Text or Cloister Black.

Of condensed faces and extra bolds, it seems to me that less said the better, from the point of view of typographic attractiveness. There is little point in attracting attention only to repel. The only places I have yet been able to discover as actually requiring a condensed face are the single-column newspaper heading and the one-inch display advertisement with not a nonpareil of white space to spare in either dimension. Extra bolds certainly do not belong in typography which is to be read at arm's length. . . .

It has many times occurred to me, as it must have to some of you, whether the printing art and industry would suffer, or whether indeed it would not benefit, if we suddenly found ourselves with but one available type-face — with the other thousand or two swept into the melting-pot. Those of you who own and operate composing-rooms could certainly congratulate yourselves upon a tremendously simplified mechanical problem and upon having found a way of showing a very definite profit from what is usually the wasteful end of the business. And artistically, I don't think any one can say that we should be seriously handicapped for want of means of expression. As you know, there are a few printing-houses already following this plan. It is not for me to recommend, however. I for one don't care how many type-faces we have. The more the merrier, so long as we know how to use them.

I can think of no better way of aiding you in securing a starting point from which to approach your typographic problems than to ask you to do this: Shut your eyes to the seductiveness of the thousand styles of type and ornament and the infinity of ways of putting them together. Forget that there is anything available but that single face of type we were just discussing. Go even farther and limit yourselves to just about the same essentials that a good typewriter can give you, a single font of pica caps and lower-case. Now as to arranging this type, suppose that the simple paragraph were the only known way of composing this font.

Here you have typography reduced to the simplest terms possible. You get back to practically the facilities of the early printers who did such noble things and to whose printed pages we still go for inspiration. You get back, indeed, not very far beyond the limited

resources of Benjamin Franklin and his contemporaries, who, with a few sizes of old style and some black letter, were able to print their books, newspapers, advertisements, documents, handbills, and even money, with all the charm and readableness that could be desired.

If you will reflect a moment you will see that no thought was ever written which could not be expressed with this pica type and this paragraph. Nothing which a wider range of types or manner of composing them could add could possibly make the thought clearer. What I am trying to say is, that there is but one set of symbols of some twenty-six letters and accessories required for the transmission of a thought through the printed page. The word cat is still cat whether in pica old style or twenty-point Cheltenham Bold Expanded.

Let us, then, see what we can do with our pica old style before we branch out into agates and four-line picas, before we try to decide whether or not to use a modern or an antique or a bold face or a black letter. And let us see how far the good old paragraph will carry us before we begin chopping it up into all manner of display and all degrees of emphasis.

Take a concrete case. Suppose you are preparing a page advertisement for the waiting list of a certain well-known Philadelphia publication. The essential elements of this burning message of your client, whether or not it succeeds in getting into the forms of this much courted journal, are the same that embody nine out of every ten of the advertisements that did get in. These familiar elements, when they can be discovered, turn out to be the name of the product, the name and address of the firm that wants you to buy the product, and a story that ought to be anywhere from five words to two hundred. Of course there is a trade-mark and a lot of artwork.

Can this story be well told in a paragraph or a series of paragraphs of this pica old style without once opening the type artist's box of tricks? Without omitting a single thing that the reader ought to know nor an atom of the persuasion usually thought necessary?

To fly so bluntly in the face of the laboriously built up convention which we call modern advertising display would indeed be a courageous thing to do, and it would probably be the year 1925 before you were adjudged as, after all, sane.

Really and seriously, while not necessary to go to quite these lengths, I honestly believe that the advertiser, the advertising profession and the printing art would benefit tremendously by such a housecleaning. I also believe that such a process of simplification would exert no small influence in putting back a little of the value in our sadly depreciated American dollars.

Still pursuing this one-face, one-size idea, let us see some of the things we can do by way of variety without going farther afield. We can change the

paragraph's shape and position. The lines can be opened by leading. Emphasis may be introduced by setting words in italics, small capitals or capitals. Paragraphs may be alternately in roman and italics or capitals. Dashes or spots may be inserted between them. Initials may be introduced. Really, do you not consider the possibilities fascinating? Remember we still have the picture, the border and the decoration to help out with — to provide some additional atmosphere — if we need them. But it is wholesome to realize that the fresh air of common sense is better than too much "atmosphere."

You will notice that in my discussion I have made much of the idea of elimination, of the conspicuous value of being simple. When all is said and done there is one word which stands out clearly above all others as the guiding star to good typography. That word is *simplicity*. And if I did nothing else but repeat it here I should feel that whatever else I had accomplished or failed to accomplish, I had at least driven home the most important point. So let us write in large letters this transcendent virtue, **SIMPLICITY**.

Having made so much of this word, I must go on to repeat the obvious truth that to be simple does not mean to stop thinking, or that we have merely to slap up a few linotype slugs and the trick is done. . . . We all know that being simple is not as simple as it sounds. We know it involves the art of elimination and repression; of knowing the chart and how to steer a straight course through a bewildering maze.

Simplicity is neither bareness nor dulness, nor crudeness nor coldness, nor the leaving out of things that should have gone in. And certainly it is anything but weakness, which is fatal to any piece of printed matter. . . .

You know that it is customary, in harnessing a horse to a cart, to put the horse in front. But if you will stop to regard it for a moment you will realize that we do not as a rule handle our typography that way. We arbitrarily determine a scheme of design and then force the words into it, whether they fit or not. I think it well worth considering that, so long as our thoughts are expressed in words, the design or scheme of display should fit the words — that the cart should go before the horse.

Find out, for example, the best and most logical way in which your head-line or title can be placed, and make that the key of your design. Following this procedure you will often discover to your satisfaction that you have created not only a handsome page but a strikingly readable one, without even having thought of calling your artist to make a border or some gewgaws to deck out your page with.

I am as strong an advocate as anybody else for good borders, initials and other decorations, but when I look afield and see the acres, one might say, of poor com-

mercial art done in an effort to give class by hiding the weaknesses of the typography, I wish that the artist had stuck to designing wall-paper or candy-boxes and left us alone with our good lead types and brass rules. And I think that many of you must feel the same when you reckon up the delays and costs and bad printing incident to commercial art.

I am frequently called in and have laid before me a series of advertisements *all complete but the typography*. And please note the significance of that sentence. In other words, the advertisements, having come incipiently from what some agencies call their visualizers, have been through the art department and reach me in the form of proofs from line plates showing some kind of mixture of name-plate, package and Ben Day pattern, occupying all but a few square inches of the page. I am told they are particularly anxious for some good typography, and to please get busy and see what I can do. As if the devil himself could put type into such a page in a way that would even be noticed. Suppose you actually succeeded in producing a neat arrangement of nice lower-case Kennerley? What chance has the poor little word message against the strident and overpowering artwork? There is just about as much intelligence in this method of handling typography

as there would be in jacking up the whistle of a steam engine to build a new locomotive under it.

The great mistake which most of us make is in assuming that all esthetic quality must be added by the brush or pen of the artist. Let types perform their blunt and homely task of getting the facts read, of course, but if we want to bring in any suggestion of the esthetic or to support any of the psychological theories about forming backgrounds of persuasion in the reader's mind, if we want any kind of atmosphere, cold, warm, hot or frigid, bring on the artwork!

I am not here to knock the commercial artist. He is my friend, and my accomplice in many an indispensable way. The world of the printed page would be drab and dreary without him. But when we do use the artist, let us, for goodness' sake, use the best. Anything less is unworthy to be used with type. . . .

In concluding, let me leave this observation: We really haven't begun to grasp the power of this legacy that Johann Gutenberg left us. We are like a man with sound limbs going around on crutches. The sooner we learn to rely on our own good metaphorical legs, *type*, and the twenty-six letters of our alphabet, not only for the words but for the "atmosphere," the sooner we will become masters of our art.

SCHOOL VERSUS SHOP TRAINING FOR APPRENTICES

BY FRANK K. PHILLIPS



EVER has the demand for competent printers been greater than at the present time. Good printers are almost as scarce as are shops equipped to teach apprentices more than the rudiments of printing. But before going into the subject it may be worth while to call attention to that adjective "good," and to what it should mean when applied to the artizan of the art preservative. A "good" printer is one who is the master of all the technical processes of printing, from preparation of copy to delivery of finished product. He should know the fundamental principles of design and how to apply them in the composition of type forms; how to properly lock up a form for the press or for electrotyping; how to make ready a form on the press; the theory and application of color harmony in printing.

Of course, in submitting the definition of a "good" printer I expect the compositor or the pressman to disagree with me, and probably in some future issue of THE INLAND PRINTER to "flay me alive" and hang

my pelt on the side of the receptacle wherein reposes his pride in being a "printer." But the definition stands, regardless of its contradiction of the claims of individuals and trade organizations.

Having disposed of this qualifying word, the theme of the article may be resumed. There is a dearth of good printers. Why? Several reasons may be advanced for the deficiency, but back of all of them lie two fundamental reasons—the failure to select proper material for apprentice training, and the failure to supply proper instruction to the immature apprentice material selected.

The prevailing method of selecting and training apprentices in printing can not and does not produce skilled workmen of the highest degree. To function properly it is necessary that apprentice training in printing should be provided with apprentices who have a foundational education, equivalent at least to completion of the eighth grade. The average apprentice in printing, at present, probably never completed the sixth grade. He very likely "quit" school at the age of fourteen years; after leaving school he may have worked at various boyish occupations, until he gravi-

tated into a job as errand boy for a print-shop. Here is where his career began. As an errand boy he was courteous, prompt, industrious and honest. The boss liked him and decided to do something for him, so at the age of sixteen years he placed him in the print-shop as an apprentice. At first he was put to sorting leads and slugs, cleaning rollers and sweeping the floor. After doing this for a year or two the boy is permitted to learn the case (sometimes he fails to learn it properly) and is then given a piece of reprint copy to set. At this stage of the game and thereafter the apprentice is usually ignored by employer and employed, and for the rest of his apprenticeship period he is compelled to beg or steal whatever information he acquires. At the end of the apprenticeship period he is declared a journeyman printer (?) and as this present employer knows of his incompetency, the young man is usually sent forth into the world of printing to seek a job.

The picture is not at all overdrawn. It presents in truthful manner the ordinary method of training apprentices in the print-shop. But there is another way of training apprentices.

In the last five years there has developed a belief that the proper place to train the apprentices in printing is in the public school shop. This belief is not confined to the professional pedagogue, who is familiar with the benefits to be derived from scientific methods of instruction, but has been extended to the two classes most vitally affected—the employers and the employed. Present indications are that the educators, the employers and the employees, through their respective organizations, will soon coördinate their efforts for the purpose of providing proper and adequate instruction to the apprentice in printing. Their common aim will be to produce a printer who is superior in education and skill, and who is workably conversant with more than one branch of the art.

But why the school print-shop in preference to the commercial shop? The answer is, because:

1.—The school print-shop is, on the average, better located, better ventilated and is usually better equipped for instruction purposes than the commercial print-shop.

2.—Although the school print-shop would produce a commercial product, stress should not be placed on that product to the detriment of proper instruction, as is usually the case in shop instruction.

3.—The selection of boys to learn the art of printing would be confined to those who possess the necessary fundamental education, in contrast to the present method of choosing boys who left school before they had the opportunity to acquire even the most elementary education.

4.—The instruction furnished in the school shop would be taught by exceptionally skilled workmen, professionally trained in the principles of teaching, and the printing course would be supervised by men scientifically trained to "put over" such instruction—in brief, men who know what to teach and how to teach it.

5.—In the school shop the apprentice would continue his education in the general subjects, such as English, history, spelling, etc., and these subjects would be closely coördinated with the shop work.

Instruction in printing in public schools has been provided in some localities for several years, and is now beginning to function as the means of producing better workmen. In time this functioning process will be automatically extended to the print-shop foremen, managers and proprietors.

At present the school printing field offers exceptional opportunities to skilled printers desiring to become teachers. There are now about one thousand five hundred print-shops installed in the schools of this country, and the number is continually growing.

A movement is being started to bring together for a conference the Apprentice Committees of the United Typothetæ of America and the International Typographical Union, the Education Committee of the International Association of Printing Teachers, and the Vocational Education Committee of the National Education Association. It has been suggested that the conference be held in Cleveland, Ohio, during the annual convention of the Department of Superintendence, National Education Association, next February. Such a conference would undoubtedly prove of great benefit to the printing art in general, and to the apprenticeship matter in particular.

As all parties interested in the practical teaching of printing are agreed as to the demand for printers of above mediocre degree, it only remains for them to confer and come to an agreement, then coördinate their efforts in the training of apprentices.

Success smiles upon the printer who would no more offer a patron a poor job than he would offer him a counterfeit dollar.—*G. W. Tuttle.*

THE COUNCIL OF FOUR OF BUSINESS

BY ROBERT FALCONER



ABOUT a hundred years ago two brothers and a sister lived on a little New Hampshire farm. They made their own clothes from the wool of their sheep and the hides of their cattle. Their garden furnished them with a bountiful supply of good vegetables. They ground their own wheat into flour. They sweetened their tea, made from sage raised in the garden, with maple-sugar from their maple-trees. Cider from the apples in their orchard furnished a stimulating drink. Their means of rapid transit was a yoke of oxen. These three people were very nearly sufficient unto themselves. Rarely did they visit the store except to sell some surplus product. They were as nearly independent of others as any family could very well become, but they did not live in the manner that people like to live today in the age of telephones, automobiles, etc.

The desire for greater accomplishments, for more rapid progress, has caused people to turn away from this state of isolation and independence to one of coöperation and dependence. It has caused four great divisions to be formed, each so important that the four may well be called the council of four of business—Capital, Business Ability, Labor, Consumer. These four, working hand in hand, accomplish marvelous results. When they are out of harmony, either complete disaster follows or, at best, the results are like those of an automobile-engine with the ignition-wires connected to the wrong cylinders.

The word capital is used in such a loose way that it has come to mean to a certain class of people something used to grind down labor and to mulct the consumer, while to another class it means great power. Both of these classes look upon capital in much the same way but from a different angle. Both of them are wrong.

As a matter of fact, capital is nothing more nor less than the credit upon which modern business is built. No big enterprises are run on the money which those who run them have saved. They are run upon the money which many people have lent for the purpose.

The so-called capitalists are more often than not the men who trade in this credit, who borrow and lend money, who are dealers in the proxies of wealth which are so necessary to great and rapid progress. It is only when capital is looked upon or used in a wrong way that trouble results. Capital is merely a silent partner to business enterprise.

It is the degree of business ability applied to any enterprise that determines the degree of success. In fact, it was business ability that first brought about this council of four of business. It is the diplomacy of business ability that keeps the four working smoothly together. Without business ability we would have chaos, bolshevism.

The present state of affairs in Russia is due to the fact that an attempt is being made to run the country without business ability. Capital is present. The bolsheviki leaders apparently collect all the capital they will need for the rest of their lives. There is labor. Thousands of men and women would gladly work if conditions were favorable. There are consumers. There is no country where people are in greater need of the products of business. All that is lacking is business ability. We would have exactly the same results in this country if the business man were removed.

Every business man is needed, no matter what gap he fills between the raw material and the ultimate consumer. What is needed is greater business ability on the part of each and every business man, greater ability at this time in steering the ship of commerce through the stormy seas of present world conditions.

There was a time when labor was considered rather unimportant. In fact, there are even today men of importance who hold the view that it is not necessary to look upon labor as labor but as merely individual workers. In these days, when even the school-teachers are forming unions, it is becoming more and more necessary to treat with labor en masse. Whether or not this is the best way is not the question. We have combined capital, we have combined business ability; by means of advertising we have even gathered the consumers into rather distinctive groups. It is only natural that labor should combine. That it has is evident. That the labor condition of the world is serious has already been demonstrated.

Even the small business man is likely to find that his employees belong to some labor union or combine. The only way to avoid such an eventuality is to go back to the primitive conditions on that New Hampshire farm. The best way is to recognize the condition as it exists and to admit that since labor is really one of the council of four it should be considered as such, for after all, it is labor that keeps things going. Without the motive force of labor nothing can be accomplished, and labor is entitled to and eventually is bound to get its just reward.

Unless this point is recognized by capital, business men and consumers, costly strikes follow. If it is

frankly recognized it is usually possible to settle all things amicably. Most labor troubles are due to the fact that the workers place too high a value upon their services and the other three groups in the council of four of business place too low a value upon them.

Every one recognizes the importance of consumers. Every one, however, has not yet recognized the importance of frankly telling these consumers the things they should know, of admitting them into the council of four of business, and of abolishing secret diplomacy.

The best and the only satisfactory way to keep the consumer a pleased member of the council of four is through advertising, by telling him all that he should know about business. It is the consumer who furnishes the money that is necessary to secure the credit that capital represents. Without this money from the consumer the business is soon going to fail. Full and frank publicity in itself prevents unfair dealings. It creates confidence and loyalty on the part of the consumer and the result is real success, real progress.

PREPARATION OF BOOK MANUSCRIPT

BY F. HORACE TEALL



BOOK publishers have nearly ceased the once prevalent practice of doing their own manufacturing. A few of our largest publishing houses still have composing-rooms, pressrooms and binderies under their own control, and these few may still legitimately be credited or discredited with the good or bad quality of their work. We note this now because of the almost universal habit of attributing accuracy or inaccuracy to the publishers.

For instance, a recent letter-writer told our readers that he especially approved and enjoyed the punctuation in the books issued by certain firms, evidently because it impressed him in general as a real help to the sense, and was not allowed to be haphazard, as so much punctuation is, so as to confuse the reader and force him to stop and think out the real intention, which should be made unmistakable by proper pointing. It is a matter of absolute personal knowledge to the present writer that two of the firms named established their good reputation when they did their own printing, almost entirely by means of genuinely good proof-reading — that is, proofreading done by men who were not held to mere imitation, but were rather expected to correct actual errors of copy as well as of mere typesetting. And a large proportion of the old reputation has survived the change to pure commercialism that has come through hiring their printing done in various places. We shall say something later on the way in which this affects the quality of the work.

Another source of difficulty really began to operate before the spread of mere commercialism, and threatens to become more prevalent rather than to decrease in malevolent effect. Strange as it may seem to say such a thing, the difficulty here meant arises through the introduction of a feature well calculated, under proper auspices, for benevolence. It is one which can not, and

should not, be lessened in any other way than through educational inculcation of adequate improvement in operation. One of the two firms alluded to above was almost as slow in adoption of the method causing this difficulty as New York city was in abolishing horse-cars. In fact, the writer is nearly sure that the final adoption of the newer method by both of these firms was synchronous with the disappearance of the authentic firms, for both companies now known by the old names are reorganized with none, or almost none, of the original family influence remaining.

Practically all copy for books is now sent to printers in typewriting. Manuscript is a rarity. And in many, if not most, instances the typewriting is done by copyists. In theory this is supposed to provide good clear copy instead of the handwriting which so frequently used to cause trouble to compositors through illegibility. Which is a good and sensible procedure, with beneficial results so valuable that it almost seems sacrilegious to utter any criticism. But where is a human device so nearly perfect that we can not expect to make it better?

The writer knows through personal experience that certain complications exist which can and should be ameliorated, and even eventually eliminated. Typewriting is much too often done by copyists who are not adept even as imitators, and their faulty work is sent to the printers with the assumption that it is actually the nearly perfect copy that it should be. As most work is handled now in commercial printing-offices, the proofs sent to the authors show reproduction of all the crudities of the copy, with little evidence of correction. As evidence of the prevalence of mere imitation by operators the writer will relate the latest instance seen by him, with the assurance that it is but one of many which occur every day. An author in reading galley-proofs found the word "traveler" with a transposition which made it "tarveler," but for correction merely marked an *r* inserted, and the operator who set the line for correction actually made the

word "trarveler," exactly as it was marked. Even such ridiculous things are often done by operators who are told to follow copy. Of course publishers generally have the typewritten copy edited, but often the editing is done without the care that such occurrences indicate as necessary.

Our remarks about typewriting have more than hinted something of what was in mind when promising later reference to ill effects on the quality of the work, involved largely through pure commercialism. A publishing firm which has its own printing-office, and does only or mainly its own work, may have its own general style and have that style effectively followed. A large printing establishment with many customers must conform to many different styles, varying continually.

A large establishment, which undoubtedly operates essentially just as innumerable others do, manufactures books for many publishers, including some of those most widely and most favorably known, besides doing a great deal of catalogue and periodical work and general work of all sorts. So much composition demands a great many proofreaders and much shifting from one style of spelling and other details to another, which is certainly very confusing. Inevitably, these conditions seldom permit the production of any work that does not show a mingling of different styles, especially necessitated by the differences between what is written and what is ordered. Take the case of novels for example. Copy is usually accompanied by an order to use a certain kind of spelling — say British — while the author or copyist has used another kind. It is not uncommon for operators simply to set just what is in the copy, regardless of such general orders. And it is equally common for the printers' proofreaders to leave uncorrected many of the errors thus made.

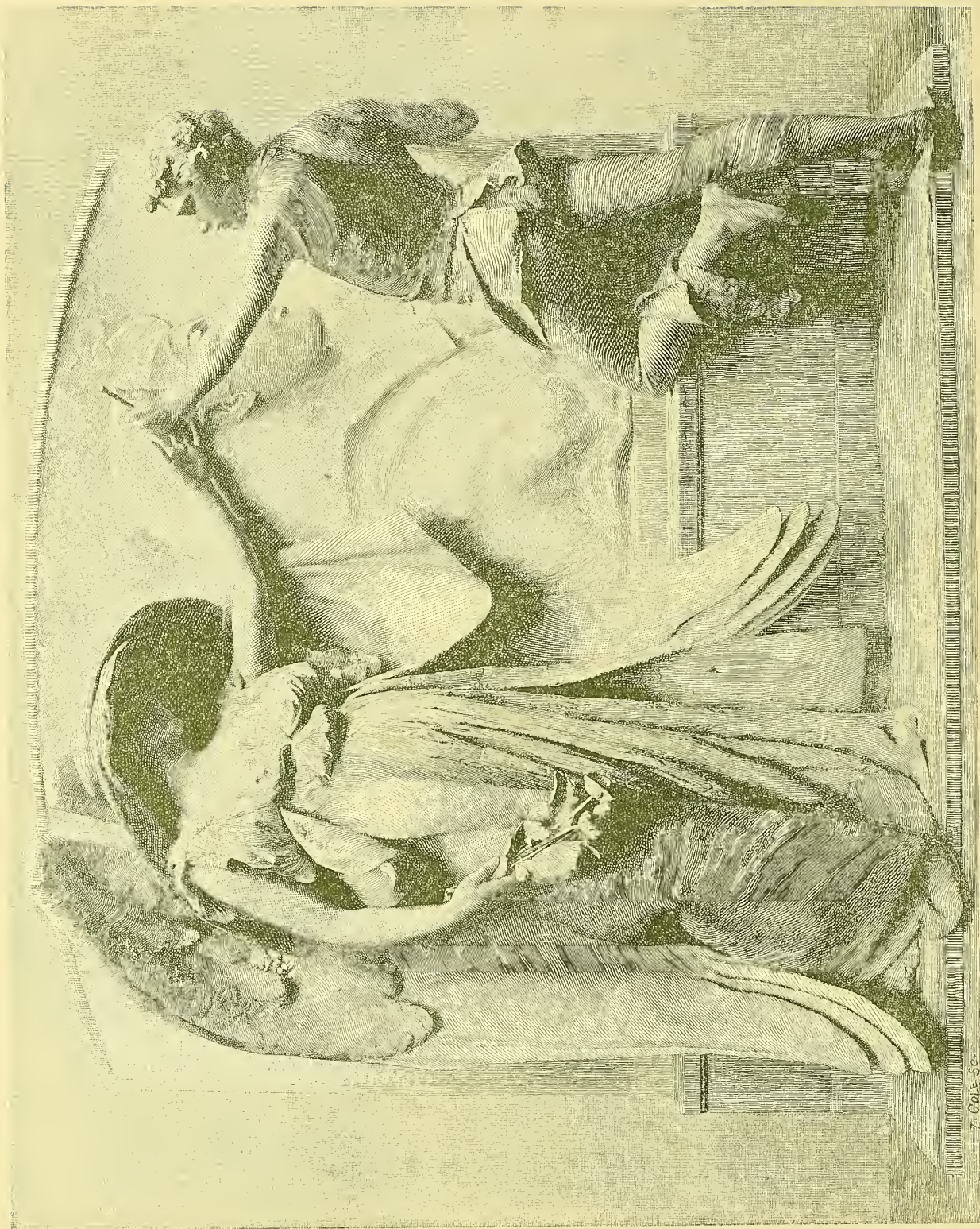
We can not attempt enumeration of all the disadvantages incident to the prevalent method. We should never reach the point of constructive suggestion.

It must suffice to say that many grievous crudities appear in practically all books now published, which could be remedied by preparation of the printers' copy before it goes to the operator. Such preparation is, we know, supposed to be made by many publishers, who must think they have it suitably done, since they commonly order the printers to follow copy, but often with the added instruction that spelling is to be according to some certain dictionary, while in copy some other authority has been followed, and sometimes no special style is preserved. Confusion is even worse in the use of capital letters, in punctuation, and in other details, and will be until it becomes a general practice for publishers, or better yet the authors themselves, to have all manuscripts prepared by expert proofreaders who will read and correct the copy exactly as they would read proofs if unrestrained by publishers' confusing orders.

Every large printing establishment always has in its employ at least one thoroughly qualified proofreader who could profitably use all his time in preparing the copy for the operators. We believe it would pay the publishers of books to have such work done on every book, even at the expense of having a separate charge in the printer's bill for the time consumed. Enough saving would result from the consequent lessening of later charges for time used in correcting to more than compensate for the added initial expense.

It is a positive fact that the one sure means of securing just what is wanted is to have everything, down to the last comma or capital, placed in the copy, so that the operator can imitate exactly what is put before him. Such imitation is undoubtedly what the operators will mainly produce, and proofreaders in a commercial printing-house are expected by their employers to keep their marking of corrections at the lowest limit possible for work that will be acceptable. The employers very naturally expect to charge separately for all time used in making other corrections.

WHEN your patrons begin to say to their business neighbors, "Just see the fine, tasteful work Jones did for me!" you can begin to sleep sweetly in the noon o' the night. Did you ever notice that before things flow our way we have to start something worth while flowing the other fellow's way? — G. W. TUTTLE.



Copper etching from Japan proof of Timothy Cole's wood-engraving of Daniel Chester French's masterpiece, "The Angel or Death Arresting the Hand of the Sculptor," Shaw Memorial at Boston. A full-size replica is in the Art Institute of Chicago.



EDITORIAL

WE have repeatedly had occasion to make mention of the many visitors we have been receiving from beyond the boundaries of the United States. This month we add several names to our list. Since the preceding issue of *THE INLAND PRINTER* was sent to press it has been our privilege to welcome four visitors from widely separated parts of the globe: J. W. Timberlake, general manager of John Dickinson & Co. (Africa), Limited, manufacturers of and dealers in machinery and supplies for the printing and allied trades, from Cape Town, South Africa, accompanied by his son, Lieut. W. H. Timberlake, who is returning from active service on the battle front in France; B. E. Pike, of Besley & Pike, Limited, printers, advertising counselors and artists, of Brisbane, Australia, who came to this country as the Australian representative at the advertising convention and who was commissioned to investigate several features of the work of the Associated Advertising Clubs for the purpose of putting them into practice in his own country; and Lever Tillotson, director of Tillotson & Son, Limited, printers and publishers, of Bolton, London and Manchester, England, who is investigating American machinery and methods for the printing and allied trades. It has been a source of great pleasure and profit to welcome these friends from across the seas. As they return to their home lands they carry with them highly favorable impressions of American efficiency, machinery, equipment and methods, which will result in making many new friends for the manufacturers in this country. Inasmuch as all of the visitors we have received have been seeking information regarding new devices, etc., we shall consider it a privilege to place any manufacturers who are bringing out new equipment, or who are desirous of extending their businesses into foreign fields, in communication with them.

A CAMPAIGN to interest the "occasional mailer" in the proper preparation and addressing of parcels for the mails has been started by the Postoffice Department at Chicago. This is something in which every person in the country is concerned, and the postal authorities should have unlimited coöperation in their efforts to increase the efficiency of the postal system and to decrease the number of packages that are undeliverable for one cause or another. As stated in a pamphlet recently sent out by the Chicago office: "When a postoffice receives a million or more parcels a day it makes a tremendous difference in its efficiency if any considerable number are badly

packed or addressed." The pamphlet sets forth a "brief course in 'postal preparedness' as a means of preventing the annoyance occasioned by loss of time and effort." It states that the office is "interested in the 'occasional mailer' particularly, for inexperience is at the root of the trouble." Too much emphasis can not be placed on the need of care, not only in the wrapping and addressing of packages, but also in keeping mailing-lists up to date. Extra work is required of the postoffice when a letter bears an address which has been changed, and delay is caused in the letter reaching the one to whom it is sent. *THE INLAND PRINTER*, for instance, still receives mail bearing an address that was changed some years ago, and also to persons who have not been connected with the company for a number of years. A little work in keeping mailing-lists properly revised will mean a great saving of time and trouble for the postoffice. We are ever ready to cuss and rave when our postal authorities go against the grain — let us give them the full measure of coöperation when they come to us with a request that will mean greater efficiency in making deliveries. Printers can do a great deal through their house-organs and other literature in spreading this campaign. We recommend writing the Chicago Postoffice for a copy of the pamphlet referred to, the title of which is "Thrift in Mailing — Practical Hints for the Occasional Mailer."

The Way Out.

A good friend of *THE INLAND PRINTER* has sent us the following letter, and because it is so timely and also expresses our own views so well we give it editorial prominence, hoping that it will receive the consideration which it merits:

"It is not so very long ago when meetings were held and speeches were made in order to keep up the morale of those at home while others went where duty called. In assembly halls, in shops, in the lodges and in the churches, the same message was heard: 'Keep the home fires burning.' For a few weeks after hostilities ceased, reconstruction meetings were the order of the day.

"We are all familiar with the foregoing, and at this day it strikes us, like a thunderclap from a clear sky, that there has been something overlooked. There are some of us who foresaw something like the conditions which exist today; and as was remarked to the head of the firm by which the writer is employed, had the example he set when he inaugurated the meetings in

his plant become more generally adopted, and had these meetings been given the publicity they deserved, especially from the daily press, until everything was properly readjusted, the unrest which is so evident at the present time would not have had a chance to crystallize. But all employers and stockholders were not alike — they did not have the same views. Be it said of those who had the larger vision, they are absolved from all blame.

"Had the reconstruction meetings been continued with the same spirit that was expressed in the war meetings, the American worker would have learned a great deal about the science of business — that is, reserve fund, depreciation, overhead expense, supply and demand, etc. — also the great fundamental truth that labor and capital are as necessary to each other as food and air are necessary to the maintenance of life.

"One large institution which came under the writer's observation held meetings of this nature, but so many of the workers insisted that there was an ulterior motive back of the project that the meetings were discontinued.

"It has required some courage to try to analyze the situation, but the writer believes he is not far from the solution when he states that a thorough campaign of education should be started and that both the spoken and the printed word should be used."

The industrial crisis through which we are now passing is largely the result of misunderstanding. Workers — a great many of them, at least — have not had the proper knowledge of the many and varied items aside from their own wages that must be included in the cost of the finished product, and those who have not been accustomed to giving deep thought to such matters have naturally been easily susceptible to the insidious propaganda of those who would tear down our industrial structure. Had the shop meetings referred to in this letter become more general and been continued through the period of readjustment with the same spirit as during the war, with a free and frank discussion of the problems of business, a greater degree of confidence would have been created and the present crisis would have been averted.

Eliminating Typesetting From Magazines.

What may prove to be a revolution in methods of producing publications appears very likely to be the outgrowth of the present disturbance in the printing industry of New York city. A report from that city advises us that two magazines attempted publication during the past month without the aid of compositors, one getting out its issues without the aid of pressmen.

In order not to miss an issue after seventy-three years of continuous publication, the *Dry Goods Economist* produced its October 11 number on mimeographs, five of these machines being installed to accomplish the work, copy being written on a typewriter, and some crude outline drawings inserted in the advertising pages. The mimeographs took sheets $8\frac{1}{2}$ by 14 inches in size and printed on only one side. The magazine required twenty-

four of these sheets, printed on both sides. The sheets were folded once, collated and stitched, making a book of ninety-six pages, 7 by $8\frac{1}{2}$ inches. The edition was thirteen thousand, and it was necessary for the five machines to be kept working four days and nights, ninety-six hours, to get it out. For the issue of October 18 several multigraphs were used, with somewhat better results, as these machines print from type or electrotypes from photoengraved plates. This issue consisted of fifteen thousand copies, one hundred pages, and twenty-five signatures had to be collated and wire stitched.

The publishers of *The Literary Digest* adopted the plan of typewriting the copy and having it photoengraved, so that the magazine was printed from photoengravings. The copy was typewritten in ten-point type, five inches wide. Pages were pasted up on cardboard, the typewritten matter, headings and proofs from engravings being assembled and sent to the engraver, who reduced them to the regular page size, which brought the type down to about eight-point. Our report states that nothing was saved in the cost of composition, as it was found that the cost of the typewriting, pasting and photoengraving averaged \$7.50 a page.

Another report from California indicates that the same or a similar plan was adopted by the *Los Angeles Times*, and this report goes so far as to predict that "within ten years the linotype will be a thing of the past."

This plan of typewriting copy to be photoengraved, the engraved plates to be used in printing instead of printers' type, has been tried several times. It may be interesting to recall that in 1905 Browning & Backes, of New York, published a book called "Glorified Typewriting, Its Book — Teaching the Principles of American Calligraphy," which defined calligraphy as the art of typewriting in such adapted manner that the machine's product can be used for printing purposes through line-engraving processes. The idea failed because typewritten copy when reproduced is illegible compared with regular type printing, and human eyes are too precious to take any chances of injuring them.

The results of these efforts to issue publications without the use of regular type can not be called satisfactory. It is doubtful whether such a plan could be developed to an extent that would give results equal to those given by type. Nevertheless, they demonstrate what can be done in an emergency, and it seems evident that we may look forward to some remarkable changes in methods of producing publications.

This recalls to mind the fact that some years ago it was proposed that pictorial sections of magazines be produced on a photographic rotary press, using a reel of film and rolls of sensitized paper which would be brought into contact and printed photographically, developed, washed, dried, folded and delivered rapidly.

Who can tell what the next decade may bring forth in the way of improvements in the reproduction of illustrations and letterpress in magazine work!



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"The Art of Looking Up Words."

To the Editor:

CHICAGO, ILLINOIS.

The suggestions in the article by Jack Edwards, "The Art of Looking Up Words," in October number, are applicable to the proofreader as well as the typesetting machine operator, especially in regard to looking up unfamiliar words. I venture to say that no proofreader is so well informed that he never gets "stuck" at times over some unusual word.

The proofreader has an advantage over the operator in having pencil in hand, convenient place to write, and paper upon which he can jot down the unfamiliar word and look it up at convenient opportunity if not necessary to do so at once.

A recommended practice is to check doubtful points on margin of proofs without stopping while reading, and when finished make one trip to the dictionary for all.

As Mr. Edwards says, "the looking up of an unfamiliar word usually results in setting in motion a chain of things of far-reaching effect." The fascination of following up the things thus found, however, is liable to lead the investigator to forget work that may be waiting and thus cause delay. Memoranda can be made of the points in question and looked up later at office, home, or reference library. The extent of the information picked up in this way is surprising at first trial.

S. K. PARKER.

"The Call for Brains."

To the Editor:

WARREN, OHIO.

Your editorial under the head "The Call for Brains" (September issue) is a very good one.

The Peace Treaty should be acted on in a way that shows appreciation of the work of our President at Paris. Then, I believe, the plan for a supreme court of business should be worked out. Let's put some oil on the sea. There are too many fellows trying to rock the boat at present.

HARRY R. MARLOW.

A Note of Appreciation From England.

To the Editor:

STOCKPORT, ENGLAND.

The attached may possibly be of some interest to your readers. Allow me to congratulate you on your July issue. I recommend THE INLAND PRINTER to all my friends here, and have succeeded in having it introduced into our office library here.

[The note attached is as follows:]

Answering an advertisement in THE INLAND PRINTER I have been favored by the Parsons Paper Company, of Holyoke, Massachusetts, with a copy of the "Parsons Handbook of Letter Headings," described on the title-page as "An Authoritative Manual of Text Matter, Principles of Arrangement and Standards in Styles." But that description errs on the side of modesty. The book is one of the best produced specimens of advertising literature I remember to have seen, and it is as

useful as it is nice. It is the good fortune of the printer that the very advertisements of people connected with his business are often in themselves lessons in craftsmanship, and no printer getting such a book as this can fail to profit. I shall prize my copy as highly as anything I have in my technical library, and I may say that it has been greatly admired by all who have seen it. The general impression remaining after perusal of the handbook is that with good types, careful display and printing, and Parsons quality paper, the printer has in his hands almost all he needs to produce the very finest work.

FRANK HEWITT, *H. M. Stationery Office.*

Letters We Appreciate.

To the Editor:

LAWRENCE, KANSAS.

In reading the editorials in the August number of THE INLAND PRINTER I notice some one has THE INLAND PRINTER since Vol. 1. I have them also, and all bound, in my library. Expect to have the rest of them as fast as issued, as long as I keep at the printing business.

A. G. ALRICH.

To the Editor:

LOUISIANA, MISSOURI.

I am a very enthusiastic reader of THE INLAND PRINTER and get a great deal of good out of the columns of each of its departments. I think that every printer should avail himself of the opportunity of reading this magazine, as it certainly is the "stepping-stone" to success in the various departments of the printing business.

Difficulties in every branch of the trade are thrashed out very plainly in this magazine, which, I find, is a very useful "tool" to every one connected with the printing art.

As the country printer has to deal with nearly every branch of the trade, he is the man that encounters the most difficulties, and likewise, I believe, receives the most good from the trade journal's columns. I am a "country-bred printer" with enough of the city printer's experience to appreciate fully the duties he has to perform. I know THE INLAND PRINTER is a great help to all of us, and again I say that too much praise can not be given to this well-edited and up-to-the-minute trade journal.

R. J. WILLIAMS,

*Foreman Printing Department,
Stark Brothers' Nurseries & Orchards Company.*

A Suggestion.

To the Editor:

NATIONAL MILITARY HOME, KANSAS.

A suggestion for printers who can't afford regular type-cabinets: Enclose the backs and ends of regular type-case stands with Beaver board. Cost, including light one-inch strips of pine or cypress, \$2.50 to \$3. Do the work yourself—or a carpenter will do it for \$1.50 or \$2—and you have as good a cabinet as any one wants. I have two in use here.

CHARLES B. STICE.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE British printing-trade is becoming worried about American competition.

THE London *Times* is becoming up to date. It now issues an eight-page rotogravure section with its weekly edition.

THE penmakers at Birmingham have recently organized a union, which has a membership of 2,400 out of the 3,000 workers at this trade in the city.

THE master printers of Cork, Ireland, have formed an association, and are discussing the details connected with the establishment of standard hourly cost-rates.

DURING the war, owing to paper shortage, the British Post-office Department ceased to sell stamped envelopes and newspaper wrappers. They are now on sale again.

THE National Union of Journalists has affiliated with the Printing and Kindred Trades Federation. A recent ballot in the union showed 1,132 in favor of that course and 192 against it.

THE Caxton Convalescent Home (at Limpsfield) recently received very substantial donations — from Mr. Northcliffe (of the *Times*), £200; Waterlow Brothers & Layton, £200; Associated Newspapers, £100, and from the staff and employees of the Lamson Paragon Supply Company, £50.

THE twenty-sixth session of the St. Bride Foundation Printing School, at London, commenced September 15, with an augmented staff of practical instructors. The curriculum is based on workshop needs and embraces every branch of the printing and kindred trades. It has both day and evening classes.

COL. H. K. STEPHENSON, council member for the Park Division of Sheffield, is to be the new master cutler of the city, succeeding Col. Arthur Bingham. Colonel Stephenson has twice been Lord Mayor of Sheffield, and is one of the partners in the well-known typefoundry house of Stephenson, Blake & Co.

At a special delegates' meeting of the London Society of Compositors, held in Memorial Hall, April 30, which was called to consider proposals for a new scale for Sunday newspapers, a resolution was passed by a very large majority. "That all work produced on composing-machines — book, newspaper, general and jobbing — shall be charged on piece."

THE union label, originated in the United States, has for some years been adopted by the Scottish Typographical Association, and was recognized during the recent general election campaign in Glasgow. As an instance, Winston Churchill, M.P., and Minister of State for War, not only made use of it on posters announcing an address, but had it printed in colors.

ACCORDING to its last half-yearly report, the London Society of Compositors increased its membership over five hundred in six months, many coming in through the addition of thirty-two offices to the "fair" list. The total membership on the books now stands at 14,010. The increase in the society's funds during the six months amounted to £7,478 (\$36,380); the total assets are £91,016 (\$442,732.84). The society paid out in this period £9,695 in superannuation benefits, £2,120 in funeral donations, and £676 to members out of work.

GERMANY.

LAST June the J. G. Schelter & Giesecke typefoundry and printing-machine factory, at Leipsic, passed the one-hundredth year of its existence.

ERNST MORGENSTERN, founder and publisher of the *Deutscher Buch- und Steindruck*, one of Germany's prominent

printing-trade papers, died at Berlin, July 7, last, aged sixty-eight.

THE publishing house of Breitkopf & Hertel, at Leipsic, has concluded the second century of its existence, having been started in 1719. It was really the successor of a business which was started before 1542.

ON August 15, last, the Federation of German Master Printers attained its fiftieth year of organization. A general meeting was held at Leipsic on October 15 and 16, at which this anniversary was duly celebrated.

THE newspapers and magazines in Bavaria are prohibited from printing advertisements. Under the socializing of the Bavarian press nobody must profit from the newspapers. Magazines may only appear under license, and if unable to support themselves without advertising patronage they will be suspended. Any one attempting to secure insertion of advertising matter in newspapers or magazines is liable to trial by the revolutionary tribunal. It is announced that the socialization of the news agencies, paper factories, theaters and moving-picture shows will follow.

THE German emissaries who attended the Peace Conference at Versailles carried with them a complete printing-plant. A train of twelve cars carried the equipment and the force of workers. Steam-engines and dynamos on the train provided electricity for the lighting of the cars and power for operating the printing machinery. Lithographic apparatus, a photographic laboratory and a bindery were also included in the equipment. The plant was used for producing in pamphlet form the German counter proposals to the Peace Treaty terms. Nineteen people composed the force to operate the plant.

FRANCE.

PARIS has now 551 printing-offices and 240 lithographic establishments.

GEORGES RENAULT, a prominent Parisian typefounder and head of the Renault & Robcis foundry, died a few months ago, at the age of sixty-eight.

THE engraving and electrotyping firm of G. Peignot & Fils, at Paris, has lost four members (sons of G. Peignot), who gave up their lives at the front in the war. The concern is now managed by M. Menu, a long-time collaborator of the missing members.

THE French Press and Book Printers' Union announces that it recognizes that the continued rise in the cost of indispensable commodities of life will render useless and vain all increases of wages so long as nothing is done officially to keep down the cost of living.

GEORGES CLEMENCEAU, present premier of France, according to *L'Armorial Française*, which has been looking up his pedigree, is of "noble" descent. His family was traced back to one Jehan Clemenceau, master printer of Lower Poitou, who, in the fifteenth century, obtained a patent of nobility and was dubbed Jehan Clemenceau de la Clemenciere.

SWEDEN.

THE strike of Swedish printers has ended, but the wages now accepted are not as high as those offered by the newspapers before the strike. It has been agreed that the employers shall have the right to arrange the division of work, to engage and dismiss workmen, and to employ non-union as well as union men. The working week is to be forty-eight hours for day work and forty-five hours for night work.

SWITZERLAND.

THE Postoffice Department has issued three new "Peace" stamps, of the denominations of 7½, 10 and 15 centimes. They are double the size of the ordinary stamps.

Collectanea Typographica

By HENRY LEWIS BULLEN

These printed missiles, random sent,
Shall shake the vaulted continent;
Or flash a simultaneous gain
To many a quick, receptive brain;
Or battle down some mighty wrong,
Or ancient idol, cherished long.
Oh! who can measure, who can guess
The giant potency of the press?

—Anonymous.

* * * *

A good deal of room at the top is made by gentlemen who have gone to sleep there and fallen off.—*Henry Taylor.*

* * * *

Printer's Marks.

COMPARATIVELY few of the English printers used printer-marks. Most of those who used such marks in England were men of foreign origin. The use of printer-marks in France was compulsory for a long period. Silvestre, in his "Marques Typographiques," reproduces faithfully 1,310 of these insignia of French printers. It is a book any printer may well be proud to own.

* * * *

Printing Under Guild Rule.

PRINTING in Venice was under the absolute control of the printers and booksellers' guild, established by law in 1548. Any qualified Venetian printer who printed a book never printed elsewhere before had the privilege of exclusive printing and sale for twenty years. If a book was badly printed or on inferior paper, the privilege of reprinting it was withdrawn.

* * * *

Rules of the French Guilds.

THE rules of the French guilds of printers protected the printer-marks of their members. In 1621 Denys de la Noue used the mark of Jean Richer. He was ordered to surrender the engraving and destroy the title-pages and fined 1,000 livres. In 1671 the Elzevirs of Amsterdam shipped into France a large number of books carrying the imprint of a printer of Amiens. These books were confiscated and sold for the benefit of the guild.



William Caslon I., Typefounder.

Here is the first Caslon, whose handiwork, done between 1724 and 1734, still delights lovers and doers of good printing, because good old Caslon roman and italic are in so many places unsurpassable. Caslon was born in 1692 and died in 1766. He first learned the art of engraving gun-stocks, and through the encouragement of William Bowyer, printer, he attempted letter-designing and punch-cutting. His success was instant. He gradually accumulated wealth. He associated with men of the arts and was a friend of Handel, the famous composer. Though the last of the Caslons died in 1874, the Caslon typefoundry still flourishes.

Printing, the Mother Art of Civilization.

IT is soon found that the greater part of literature has been the mere pouring out of one bottle into another.—*Burton.* Yes; this is true even of a Shakespeare. His ingredients came from many books, but out of them he made magnificent cocktails. Without our art of printing there could be no great authors. When from the fourth to the fourteenth centuries of our era books did not circulate, there were no authors of average merit, and very, very few authors of any merit whatever. Yet most authors believe that they have inherited the task of old Atlas. The Art—in this instance *our* Art of Printing—is greater than the Man, "so vast is Art, so narrow human wit."

The Proofreader Wins, as Usual.

IN a newspaper office, which shall be nameless, there was a reader with a talent for verse. A dirty proof or a particularly bad "Bloomer" would be celebrated by some lines written in the margin. This led to practical jokes being played on the reader, more for the sake of the inevitable retort than anything else. The reader's room was below the composing-room, the proofs being sent up and down in a small lift. One day a compositor wrapped a chunk of wood in a proof-slip and sent it down. A few seconds after up came the proof, and on it was the following witty but good natured retort:

Of course we often get queer things
Sent down-stairs to be read,
But who'd have thought a foolish comp.
Would send us down his head?

—*Selected.*

* * * *

Concerning a Comma.

IN his report of a fine arts exhibition at Paris, Edmond About wrote: "M. Lepere is skillful, educated, more than intelligent." Lepere inquired, by note, of the writer what he meant. "I suspect you meant to say that I am better educated than intelligent, and that the comma after educated signifies nothing." About replied: "The comma proves, sir, that I regard you as a man who is educated and more than intelligent." Lepere was not satisfied and appealed to the law to redress his grievances. About answered: "I am challenged to explain, and to say if that comma be a serious, solid, established, intentional comma, and if I meant to say that M. Lepere was both an educated man and a man of remarkable intelligence. I hasten to declare that I was under that impression when I wrote my article a fortnight ago." And with this more than equivocal explanation the irascible Lepere had to be content.

* * * *

What has once passed the press is irrevocable—a printing-house may be, with propriety, compared to the infernal regions for its ease of entrance and its difficulty of return.—*Samuel Johnson.*

Honors Unequally Distributed.

THERE is the business or profession of making war. In the Great War the professors of that art, called generals, arranged matters so that many thousands were deprived of sight. For this achieve-

offers a peace with larger armies and navies and more taxation superimposed upon war taxation.

No monument has been erected in honor of the Frenchman, Valentin Haüy, who, in 1784, first invented printing to

scholars. Incalculable blessings have been the dividend of Haüy's self-sacrificing life-work, and will ever continue to be, but will his history be taught in our schools as the histories of the professors of destructive arts are taught? Not, we think, until we learn to be governed by reason rather than by "hurrah."

Valentin Haüy was the inventor of a new department of printing. Passing through a typefoundry a short while ago we saw types being cast for the blind. Then it occurred to us that the printers might be glad to know of this good, great man. Then it occurred to us that, to the discredit of mankind, its real benefactors receive scanty gratitude, and that the words of the poet are true:

Hath he not always treasures, always friends —
The good, great man? Three treasures—love and light,

And calm thoughts, regular as infants' breath;
And three firm friends, more sure than day and night,

Himself, his Maker and the angel Death.

* * * *

Do It With All Thy Might.

THERE can be no greater blessing for a man than to have acquired that healthy and happy instinct which leads him to take delight in his work for work's sake; not slurring it over, not thinking how soon it will be done and got rid of, not troubling himself greatly about what men say of it when it is done, but putting his whole heart and mind into it, feeling that the thing he has turned out, be it work of the mind or work of the body, is conscientiously and honestly perfect to the best of his power.

* * * *

Anno Domini.

THE use of the term "A.D." to designate the years of our era did not begin until the eighth century after Christ. Prior to that time governmental and historical documents were dated according to the year of the reigning sovereign of a country or of the Pope. The earlier custom survives in monarchical countries. In the United States the earlier custom survives in dating presidential proclamations according to the years of our independence.

* * * *

1619-1919.

"Behold, my son, with how little wisdom the world is governed." — *Oxenstiern* (1583-1654).

* * * *

"Nobody at Home."

You beat your pate and fancy wit will come;

Knock as you please, there's nobody at home. — *Pope* (1688-1744).



A Typographical Allegory.

Reduced from the frontispiece of "*Histoire de l'Origine et des Premiers Progres de l'Imprimerie*," by Prosper Marchand, The Hague, 1740. Typography, with robes decorated with the Latin, Greek and Hebrew alphabets, composing-stick in hand, supported by a printing-press, descends from heaven, and is introduced by Minerva and Mercury to Germany, who in turn introduces the Queen of Arts to Holland, Italy, France and England. Germany's shields have on them portraits of Gutenberg and Fust; Holland honors Coster; France honors Robert Estienne; Italy honors the great and learned Aldus, and England honors Caxton. Contrast this sublime picture with the "Mutt and Jeff" effusions which American printers were offered as heralds of their September convention. The original copperplate engraving is 6 by 8 inches.

ment they wear crosses and medals, and are handsomely paid. Monuments will commemorate them. They will live forever in history's pages. There is no profession more honored, strange to say, than that of killing human beings. There is no occupation more profitable than that of providing the means for killing human beings. Why, then, should war be abolished? Even a pacifist administration, once it has tasted blood and "glory" in a war in which millions fought with the idea of ending wars,

be read by the fingers of the blind. Devoting his life to the service of the blind, Haüy founded, in 1784, in Paris, the first asylum for blind children. He opened the mental eyes of thousands of blind persons during his lifetime, and his ideas have opened the mental eyes of many, many thousands since. He taught his blind pupils to print as well as to read. In 1786 he published his "*Essai sur l'Education des Aveugles*" (Essay on the Education of the Blind), printed in raised characters by his blind

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Ink and the Paper.

It is quite generally recognized today that the same ink will not work on all kinds of paper, nor will the same half-tone ink run properly on all grades of coated paper. The day of the general black ink, bought in quantity, has gone. The wise printer now sends his sample of paper to the inkmaker and holds him responsible for the results. If possible, he sends one of the cuts to be used with the paper.

The inkmaker will tell you that some inks are made to dry on the paper through oxidation from the air, while others are prepared so as to be in a measure self-drying through oxids contained in them, and still others are made to be absorbed into the paper. Naturally, there are some that combine two of these qualities. This is entirely distinct from the fineness to which they are ground and the tinge of color given to the black for the purpose of producing depth and richness of color.

The papermaker will tell you that some papers are made with a large amount of sizing so as to hold the ink on the surface, while others are given as little sizing as possible so as to absorb the ink and give a dull effect. Some are given a high finish by means of repeated calendering, others are polished by rapidly revolving brushes, while the dull-coated ones and the antiques would be spoiled by either of these treatments.

Some of the papermakers and some of the inkmakers have come together in the desire to have their goods used with the least trouble to themselves and to the printers, and have prepared special inks for the different grades of paper, so that to get an ink that will just suit it is often merely necessary to notify the ink dealer just what make and grade of paper you are going to use.

But there is a fly in the ointment in those plants employing a pressman who thinks he knows more than the maker of the ink, and who proceeds to dope the ink to make it work more freely or dry faster, or for this, that and the other reason. There is only one good rule in the use of ink, and that is to try it just as the inkmaker advises after having seen the paper; then, if it does not work right, send it back to him to be changed. This does not mean to wait until the form is on the press and then rush around with a dope-can or telephone the ink dealer that his ink is no good. It means to try the ink before the form is on the press and see just how it fits the paper.

The question of ink and paper is often a serious one, and one that has caused numbers of violent disputes between the printer and the paper man, for which the latter was not to blame.

The Pay-Roll and a Few Other Items.

For months past we have heard considerable about the effect of the increase of the mechanical pay-roll upon the cost of the printer's output, and of the terrible things that are going to happen to the printing business because of these increases.

The laborer is certainly entitled to a fair compensation, and while it is an open question as to what that compensation should be and how much the worker should in honesty and justice do for that compensation, there are certainly no good reasons why he should not be entitled to a sufficient salary to afford him and his family a comfortable and decent living in accordance with American standards.

We are not going to enter into a discussion as to how many dollars the employees of a printing-plant should receive per week, or the number of hours they should work, but we do desire to point out some facts that were shown in the report of the American Cost Commission at the United Typothetæ convention.

In one part of this report there is a table showing the relative percentages of the several principal items of cost to the whole, which we reprint for the benefit of those who were unable to attend the convention:

		Percent Total Cost	Percent* Mfg. Cost
Paper.....	\$6,388,494.74	29.84	.....
Ink.....	793,852.64	3.71	.....
Miscellaneous purchases.....	1,515,807.93	7.08	.....
Mechanical pay-roll.....	5,898,759.18	27.55	46.41
Office and sales pay-roll.....	2,283,253.85	10.66	17.95
Rent and heat.....	678,318.59	3.17	5.34
Light.....	80,049.52	.37	.62
Power.....	141,390.82	.66	1.11
Insurance and taxes.....	260,605.52	1.21	2.04
Interest on department investment....	537,108.81	2.50	4.21
Depreciation.....	877,121.24	4.10	6.91
Bad debts.....	108,667.75	.50	.84
Spoiled work.....	101,613.85	.47	.79
Department direct expense.....	1,023,886.49	4.78	8.05
Office stationery and postage.....	117,738.51	.55	.93
Advertising.....	135,592.84	.63	1.06
Cartage and car-fare.....	130,635.16	.61	1.03
Miscellaneous expense.....	333,570.90	1.61	2.71
	\$21,406,468.34	100.00	100.00

*This column was added by the editor of Cost and Method to show the percentages without the stock, electrotypes, engravings and other outside purchases.

This table shows that the mechanical pay-roll absorbed 27.55 per cent of the total cost of doing business in the ninety-five plants from which these figures were secured; that the office and sales pay-roll called for 10.66 per cent. This makes the total amount paid out in wages of all kinds 38.21 per cent of gross expenses, including material.

The purchases of paper, ink, electrotypes, engravings, outside bindery work, etc., amounted to 40.63 per cent of the total. This shows that in comparison with former conditions these items have increased, as material purchases were formerly about one-third of the cost of the job.

Deducting this 40.63 per cent, which has no bearing upon the actual factory cost of the productive hours, we have left

59.37 per cent as the figure which may be affected by increased wages and inefficiency in production and management.

Comparing this with the actual mechanical pay-roll we find that practically one-half of the actual manufacturing cost is in this item—27.55 per cent out of 59.37 per cent. This accounts for the immediate effect of increases of wages upon the cost of the product. A twenty per cent increase in wages means an increase of nine per cent in cost if no other item is increased except the mechanical pay-roll.

If to this is added the increase in the cost of material it is not difficult to account for a difference far greater than most printers have had the courage to make in the prices to their customers. And when we consider that in many cities the wages have been increased from thirty to fifty per cent the necessity for greater production per unit of labor is a prominent factor.

But this is not all that we can learn from this little statement by the Cost Commission. It shows that most of the other manufacturing items bear a correct relation to the whole, but that the amount of money spent for advertising has been ridiculously small. Instead of 1.06 per cent of the manufacturing cost, and less than one per cent of the total cost, it should have been from two to three per cent of the total sales. When the advertising of nearly one hundred printing firms is so neglected, is it any wonder that we have had so much complaint in the past about the difficulty of getting business in competition?

Note also the extremely low office and sales pay-roll—only 17.95 per cent of the manufacturing, or 10.66 per cent of the total cost, which is practically but about eight per cent of the selling price if a fair profit has been added. It is fair to assume that two-thirds of this is for actual salaries of office help and proprietors, so that the real selling cost must have been about 3.55 per cent of the cost, or less than three per cent of the sales. Is it any wonder that we can not keep good salesmen in the printing business?

There are other things in this statement worth looking into, but those mentioned give food for long and deep thought by printers who are trying to place their business upon a sound foundation and raise it to its proper rank among the manufactures of the United States.

Distribution.

Ever since the invention of movable type it has been considered necessary to return the type to the cases after use, in order to be able to use it with the same ease for future setting. This operation we have named distribution, and it has been the bugbear of the compositor in all the ages of printing.

In the days of hand composition, from which we have just emerged through the invention of the composing-machine, the plain matter compositor (peace be to his ashes) was compelled to distribute the type he expected to use before taking copy, and this preliminary work was without measure or compensation. Payment was always based upon the amount of new composition, regardless of the fact that the compositor might be compelled to "throw in" a considerably greater amount of old matter in order to get needed sorts. But that is now a thing of the past.

Modern machine composition has replaced all the plain matter compositors and it does not need any distribution, as it makes its type as it sets it.

The job composing-room, however, is still plagued with the necessity of distributing the type which has been set before the new work can proceed, except in the plants where the new system of non-distribution has been adopted.

Distribution calls for a large expenditure of time and energy and is a cause of many of the errors in composition that render the proofreader a necessity and correction time a non-productive

expense; that is to say, carelessness in distribution makes errors and corrections likely to be of daily occurrence.

The genius of modern manufacturing tends to the elimination of all unnecessary and expensive non-productive operations, either by replacing them with something less expensive or doing away with them altogether by a change in the method of manufacture. Those that can not be cut out are cut down to the lowest limit. This is progress. Are we progressing as printers, or are we standing still?

It would seem to the disinterested observer that very little attention has been paid by the printer to the systematizing of distribution or the reducing of its cost. Most proprietors and foremen treat it as a necessity that can not be regulated and must therefore be endured. But is it?

We have previously considered the advantage of having enough type to prevent picking; how about having enough type to prevent distribution? It is worth considering, and we should be glad to have the views of printers who have considered the matter, and their reasons for believing that distribution, like the poor, will always be with us.

Imprinting.

This does not refer to the printer's imprint, which we believe should be compulsory on every job of printing, no matter for what purpose it is to be used. Yes, we would imprint wedding invitations; the stationer does.

Many large business houses have big editions of circulars and envelope stuffers printed, and held for jobbers' and retailers' imprints. This is done to reduce the cost of the circular to the lowest point; and when it comes to placing the imprints on them, the printer is crowded down to the bottom of the scale under the plea that this is a heavy expense to the manufacturer and that having had the original order the printer ought to make a special price.

The correspondent who has brought up the question was induced to make a very low price for the imprints on nearly a million small circulars under the impression that the most of the imprint orders would come with the job and that he could run them in full sheets; but only a few came that way, and he was forced to print the others singly, having delivered the goods folded, and packed in packages of five hundred.

As he did not specify the manner of receiving the imprints, except to stipulate that not less than twenty lots of five hundred must come at a time, he was stung for a considerable loss. He should have specified that the circulars were to be kept in sheets, or rather in half sheets of twenty on, and that the imprints should be furnished in lots of twenty or duplicate with the same number of circulars to each. This would have enabled him to print them in sheets by keeping the form made up and changing the lines when the copy came in. Of course he should have included the cost of cutting and packing in the original price, leaving only the composition and presswork of the imprints to be accounted for in the second price, which would then have been low but profitable.

Where imprints are thus run in quantities a letter can be selected that is on the composing-machine. The lines or slugs can then be run out on a galley which can be taken to the pressroom and the changes made quickly on the press. Of course, the galley must be read and corrected before the press is started on the first lot so there will be no time lost in making corrections later. In one case which came under our notice the cost of the imprints was cut in half by this method.

Another method where there are a large number of imprints is to make up two forms after the lines are corrected, and correct one while the other is running. By the latter method you can get practically full time on the press, as the pressman merely lifts off one form and replaces it with the other, both forms being locked up in the same size of chase and in the same position in each chase.



Copper etching from Japan proof of wood-engraving by Timothy Cole, A. A. A. & L., called "Amor-Caritas" (Love-Charity), a detail from tomb sculptured by Augustus Saint Gaudens (American).

WORK OF TIMOTHY COLE, MASTER WOOD-ENGRAVER, ON EXHIBITION AT CHICAGO ART INSTITUTE.

BY NICHOLAS J. QUIRK.



GENUINE treat to lovers of xylography will be offered by the Art Institute of Chicago this month. By the time this issue of *THE INLAND PRINTER* reaches its many readers the institute will have on exhibition in its "Print Room" a large number of specimens of the work of the master wood-engraver, Timothy Cole, A. A. A. & L., and this wonderful collection of proofs on Japan paper will, no doubt, arrest the attention of connoisseurs and command greater interest than any exhibit by any individual engraver who has hitherto displayed his skill. Mr. Cole needs no introduction to the readers of this journal or to the world in general. His career was printed among those of other notables in "Who's Who" years ago. Proofs of his blocks have been eagerly sought by collectors in all civilized countries, some even offering substantial prices for clippings from the old *Scribner's Magazine* — now *The Century Magazine* — when the artist's proofs were unobtainable. In 1875 he startled critics by breaking the shackles of the "old school" of wood-engraving, having developed ideas in the reproduction of pictures in a manner that was so individual and original that the leading Eastern engravers of that period declared war on the innovations in line, stipple and cross-hatching that were being introduced by this young man from the West, as they upset the accepted theories and practice.

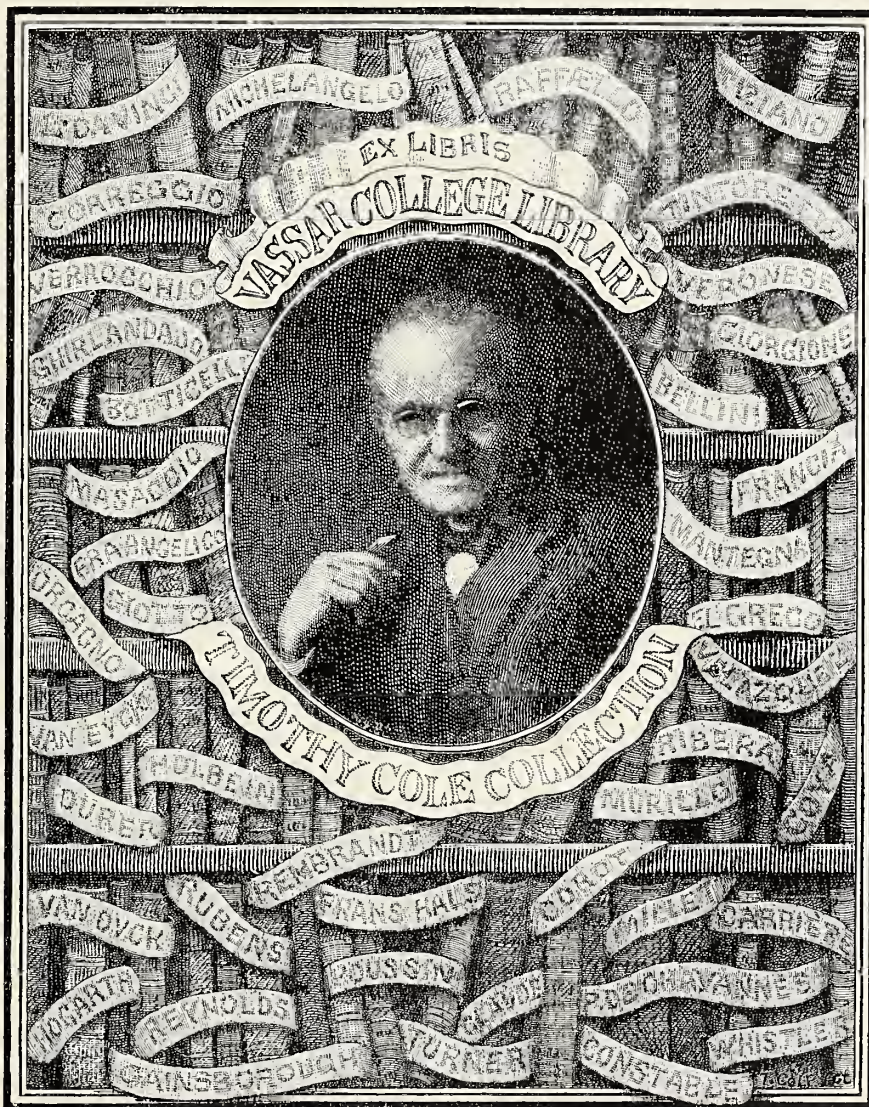
Starting his apprenticeship with Messrs. Bond & Chandler, at Monroe and Clark streets, Chicago, Mr. Cole studied drawing at the old Academy of Design, the mother house of the present Art Institute of Chicago. He also studied music under Prof. Dudley Buck, and so great was his success in this art that his employer, M. S. P. Bond, urged him to follow music as a profession. Had it not been for the great fire of 1871, which drove him penniless to New York, he probably would have followed his employer's advice and the work of a great engraver would have been lost to the world.

So intent was he on his study of the art of engraving that he diligently continued his practice outside of shop hours and on Sundays. He eschewed bad company and habits to such an extent that some of his fellow apprentices disliked him for what might be called his "prudishness," but his fixed purpose was not affected by their gibes and he soon set the pace for them in clean, practical workmanship on illustrations and engravings of buildings, stoves, etc., for catalogues. His success was so marked that it was said his straight tints could not be distinguished from lines engraved with a ruling-machine. The firmness of his hand was remarkable even at that time, and his most recent work with the graver shows that it has improved wonderfully with the passing years.

The story of Mr. Cole's great success dates from 1875, when Alexander Wilson Drake, of *Scribner's Magazine*, who was looking for something different from the hackneyed wood-cut of that period, noticed the artistic ability of the young man from Chicago. Mr. Drake placed young Cole in touch with Wyatt Eaton, a painter of note, and had them work together on a series of portraits of celebrities for the magazine. The intimate association of artist and engraver brought such successful results that the "modern" or new school of engravers welcomed with delight the character of Mr. Cole's blocks, with their undreamed-of variety of tones and textures.

It was in 1882, however, that the editors of the magazine, then changed to *The Century Magazine*, commissioned him to go abroad to reproduce on wood the masterpieces of European art. The first four years were spent in Italy and France, engraving direct from the paintings in the leading galleries of those countries. By thorough study of the originals the paintings were reproduced with a lucidity not possible with the best photography — which often contradicts the tonal values of colors — and this justified the publishers in keeping him in Europe until 1910, engaged on Dutch, Flemish, English and Spanish masters after completing the French.

Since 1910 Mr. Cole has applied his genius to a series of large blocks entitled "Masterpieces in American Galleries,"



Enlarged copper etching from Japan proof of book-plate of the "Master," Timothy Cole, A. A. A. & L., drawn and engraved by himself, with his own portrait in the center, and indicating some of the artists whose work he has so splendidly reproduced by wood-engraving since 1882.

with diversions in the way of special work of varied interest, such as the sculpture entitled "Amor-Caritas," by Saint Gaudens; "The Shaw Memorial," by Daniel C. French; his own Vassar Library book-plate (these three subjects have been etched on copper to illustrate this article, though the reproductions fall far short of the tender feeling of the original Japan proofs); "Mona Lisa," by Leonardo da Vinci; "The Holy



Studying the work of the master wood-engraver, Timothy Cole. Photograph taken in the studio of Nicholas J. Quirk, who is seen at the left holding a copy of *Harper's* for Christmas, 1883, the illustration on the cover of which was engraved by Timothy Cole. At the right is Nicholas Paul Quirk, specimens of whose wood-engravings have been shown in past issues of *THE INLAND PRINTER*, while on the wall are seen proofs of the work of Mr. Cole. Photograph by G. A. Sanders, the trade photographer for the Chicago wood-engravers.

Family," by Rembrandt; "The Cavalier," from the Wallace collection in London, and "La Maternité," by Carrière. Proofs of the last three subjects have been presented by the Brotherhood of Engravers of Chicago to the Art Institute for permanent display. "La Maternité" was Mr. Cole's favorite block, and it is a veritable marvel of technique, covering, as it does, the entire gamut of "Magic Line" (to quote the title of a splendid technical paper written by Mr. Cole and illuminated with the forceful beauty of his own engravings, which appeared in *The Century Magazine* for February, 1917), stipple and cross-hatching, a truly wondrous and changeful movement of light and shadow without a single solid to jar its harmony. "The Pearl Necklace," by Vermeer, in the Berlin Gallery, is a more striking subject with a vibrant, luminous line palpitating sunlight through a window upon the figure of a young girl who is standing before a mirror, enraptured by the reflection of the rope of pearls that decorates her pretty person.

The library of Vassar College, of Poughkeepsie, New York, is the repository of Mr. Cole's diplomas, medals, decorations, books and other treasures which have been gathered during his long and brilliantly useful career. This library is shown in a proof of surpassing charm, the building partly hidden by trees amid a restful twilight effect infused from the foreground to the sky, the latter being handled so boldly that one can scarcely believe that the boxwood would stand the cutting of such broad white lines without breaking the delicate blacks in between.

But perhaps the most timely and remarkable example of Mr. Cole's work, especially in the light of current history anent the Peace Treaty and the League of Nations, is another large and broadly handled subject called "Michelet's Prophecy," after Carrière. The great French painter of "La Maternité," recently deceased, recalled the fateful utterance of the great French historian, Prof. Jules Michelet (born 1798, died 1874), who, in 1830, declared that "in the twentieth century France shall declare peace to the world." This remarkable prophecy was the vehicle for the noble historical composition by Carrière, who shows war-torn Europe in ebbing clouds of storm, and in the center a strong figure of La Belle France, with battle-scarred face, making peace between the erring sisters, Germania and Britannia. How the great engraver has risen to the occasion! The result is a monument to the historian, the painter and the engraver. It will appear in the rotogravure section of an early issue of the *Chicago Sunday Tribune*, together with the Cole book-plate shown here.

It is particularly fitting at this time to mention that one of Mr. Cole's recent blocks is engraved from a new portrait of President Wilson, painted by John Singer Sargent, who received \$50,000 from Sir Hugh Lane, of London, for the picture before its presentation to the Dublin Gallery. This engraving, signed by the painter and the engraver, clearly shows in the face and on the hair of our chief executive the strain of war care when it is compared with the engraving from the official portrait by S. Seymour Thomas, which was reproduced in *THE INLAND PRINTER* for March, 1917. The writer is proud to number proofs of both engravings in his collection.

It is worthy of note that in his story of "The Magic Line," in *The Century Magazine*, Mr. Cole gives generous credit to others who have contributed to the beauty of his finished work—to the Japanese for their wonderful proof-paper, which lends itself to the skill of his printer friend, J. C. Bauer, who has pulled proofs for him for more than forty years, including all the blocks which the master engraved while in Europe, and who, with his son, John C. Bauer, Jr., still special-



Seal of the Brotherhood of Engravers. Designed and engraved by Nicholas J. Quirk.

izes in the highest type of proofing at 46 Ann street, New York, where will be found a priceless collection of America's foremost engravers' proofs.

It will interest friends of the Art Institute of Chicago, and others directly connected with engraving, to learn that George William Eggers, director, intends to install a complete exhibit of the tools and media of engraving on wood, and has added materially to his collection of specimens through contributions from local engravers and Mr. Cole's generous donation of tools and one original finished block, so that a fair beginning has been made toward a practical display that will stimulate public interest in the art as fostered by the members of the Brotherhood of Engravers who feel honored to have had the name of Timothy Cole, A. A. A. & L., on their roster since 1913.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Spelling of Uncommon Words.

J. D., Walla Walla, Washington, sent a slip from the *Denver Times* which referred to a man of whom it said he is a "Kansas Citian," and asked whether the spelling is right or should be "Cityan." Also asked, "Should it be 'the two Kansas Cities' or 'two Kansas Citys'?"

Answer.—I have never seen the first term elsewhere in either spelling, and so have no knowledge of usage on which to base an answer. As a matter of personal preference, my choice, if I had to make one, would be for "Cityan"; but I think that on finding the word written in a news item I should simply leave it as written, and not allow myself to be troubled about it. If I wrote the item it would say "He is a Kansas City man" or "a resident of Kansas City," or something similar. So far as my knowledge goes, there is no such word as Citian or Cityan. The other term is also very uncommon, but it is not so unlikely, and is like others as to which some grammarians have made rules, but such rules that they are not practicable. Which means that the rules are made too general, since usage does not favor one spelling for all such plurals, as any rule would imply. Consequently, some writers would follow the universal practice of spelling the plural as in the common noun — cities — but more, I think, would spell Citys for the proper noun, which is my choice. This is because the proper noun thus preserves its individual or proper nature in distinction from the common noun. As in the other case, it seems to me better for the ordinary proofreader to follow copy. Many people, I believe, insist that some proper names ending with *y* after a consonant form the plural by adding *s*, as Mary, Marys; but universally some such names are spelled in the plural like common nouns, as Sicily, the two Sicilies, Ptolemy, the Ptolemies, Alleghany, the Alleghanies. Two Kansas Cities, however, seems better than Kansas Cities, though nothing has been determined authoritatively about it, and I suspect that some persons who are at least as well able as I to decide would prefer Kansas Cities.

Possessive Nouns; Not Adjectives.

J. W. M., Gas City, Indiana, writes: "In advertising matter, when the 'New York Store sells Ladies and Gentlemens Furnishings,' or anything for boys and girls, I maintain that 'ladies,' etc., is a descriptive adjective, and an apostrophe should not be used. Am I right or wrong?"

Answer.—Wrong. In every such case an apostrophe should be used, because the word is a possessive noun, not a descriptive adjective. A word can not be descriptive unless it describes. The nouns in question clearly do not describe anything; on the contrary, they do clearly name the class of persons for whose use the things are intended, and are possessive nouns. Of course the nouns, in the use named, do not indicate actual present possession, any more than they describe things; but they do denote potential possession, and such denotation is their principal characteristic and the only one by which they can be satisfactorily classified. Such is the grammar of the

words, and so much on grammar is called for in answer to our question as asked; but there is a pertinent aspect of the question, that does not appear in the letter, which seems much more important for our consideration.

It has always seemed queer to the editor that so many of the questions asked are concerned with academic matters of grammar, while the department is so plainly intended to treat practical proofroom subjects. Of course this does not mean that the editor would exclude all grammatical discussion, but he is not a professional grammarian, though he is a practical proofreader. And it is the result of long practical experience which he now offers for the solution of proofreaders' problems like the one now discussed. That problem is much more comprehensive than the letter makes it, and includes many similar uses of nouns on which opinions vary greatly, although in the special instances mentioned it is beyond doubt that nobody omits the apostrophe who knows usage. Experience teaches that the one safe practice for a proofreader in dealing with such unsettled matters is to do unquestioningly what those in authority instruct him to do, or, in general, to follow copy. Grammarians differ, and the one who pays for the work is fully entitled to have it done in his chosen way.

Spelling as in Copy.

Every one knows that there are different systems of spelling in use, and that some people prefer one system and some another. Evidently it is not so widely known, however, that the systematic differences are comparatively few, though they affect a considerable number of individual words. I wish here to call attention to a practice which is much more common than it should be, and which undoubtedly has its origin in the misunderstanding of the common order to follow copy. Of course commercial printers strive to do what their customers want, and the one way to do this, in general, is to reproduce without change what is in the copy, or with systematic change that is ordered, such as using Webster spelling even if it is not in copy. Almost unbelievable ignorance is shown in the work of some operators, and even of proofreaders, which they would defend by pleading this follow copy demand. But it is certain that every publisher assumes that no order of his will lead to the following by printers of mere accidents made by typewriters where it is plain that the errors are of that nature. The vast majority of common English words are always spelled in but one way, and publishers, like other people, think that printers generally know that one way and will spell right, even if the typewriting is wrong.

I shall now show by a few examples just what kind of errors I mean. A book was set in the office where I work, from typewritten copy, read and revised, and proofs sent to the author, after which another proofreader had the proofs for final reading. Fortunately, this man was more sensible than his predecessors. He showed me a little of the work as it came to him. In that little were these absurd blunders, and he assured me that the whole work had many others equally bad: omnious,

percipitate, batallion, devastated, dramatist personnæ, ostentation. Each of these appeared exactly as in copy. Of course no one intended to have these appear so in the printed book. Such things, thus deliberately done, are utterly inexcusable even for operators, and no one who leaves them uncorrected in a proof is fit to be a proofreader.

Minor Words in Heads and Titles.

B. N. F., San Francisco, California, writes: "In setting heads, etc., should 'to' be set in lower-case in infinitives as is usual in prepositions, or should it have a capital? As, 'John Jones Goes to Bunkville,' 'All Town Is To Go to Barbecue.' Frequently it is seen, 'All Town Is to Go to Barbecue.' Which is correct?"

Answer.—The lower-case form is correct. It not only is frequent, but is the only form with any worthy sanction. The capital is so little used that I had determined to say that no one used it, when accidentally I saw it once in a newspaper, which convinced me that it would not do to make my assertion quite so inclusive; but even that one newspaper had the lower-case letter in all other instances of the word's use, which made it probable that the one case of capitalizing was not in accord with the style of the office. Certainly it is not according to anybody's style that I know of.

Mere possibility of such a question suggests consideration of the whole matter of capitals in heads and titles. Present usage on newspapers varies from the former style of capitalizing only the main words, so that almost all papers have many more capitals than any of them used to have. This seems to me to have arisen mainly from common failure to recognize the difference between different uses of the same word, such as that between auxiliary and principal verbs. This loss of distinction has spread more or less to books, though the distinction is still prevalent in good magazine and book work. My present feeling is that it is useless for any one to try to fix the style of heads and titles with any hope of universal acceptance, since any personal decision either way would surely be considered absurd by many whose practice is opposite. As an example, probably no persons would be more assertive in favor of their practice than those who capitalize some of the words that no one used to capitalize, and which are still and always will be held better the other way by many of the best writers and printers. It is at least beyond the possibility of my conception that any more explicit rule should be made than that all principal words be capitalized. Further distinction must be left for individual decision; but I am positive that decently reasonable decision will never make the distinction suggested by our inquirer.

Much Ado About Commas and Colons.

D. D., Newark, New Jersey, writes: "1. Please note the use of commas as well as their omission in the following sentences: (a) 'He puts into the hands of his public a rod wherewith to scourge him for whatever falls short of intention, — and, if tried for falling short of intention, who shall escape?' ('Talks on Writing English,' First Series, by Arlo Bates, p. 259). (b) 'Certain sections, of course, are devoted especially to speaking, as certain others are limited to writing; but in general speaking is developed throughout' ('Writing and Speaking,' by C. S. Baldwin, page vii). (c) 'Care of the meaning is undoubtedly helped by care of the sound; and conversely, carelessness of the sound usually promises carelessness of the meaning' (*Ibid.*, p. 37). (d) 'Waldron may be eligible, though we doubt it; but even if he is, everybody knows that he is not really a regular student' (*Ibid.*, p. 49). (e) 'To find that word is the writer's task; and in the search, Good Use guides him' ('Composition and Literature,' by E. R. Musgrove, p. 120). Note the contrast between the use of commas in the preceding sentences and the use of commas in the following sentences: (f) 'But, if we resolutely chase the mirage backward, we shall

find it recede before us into the regions of fabulous antiquity' (Macaulay, 'History of England,' end of Chapter III, quoted in 'Writing and Speaking,' p. 78). (g) 'But, though his pen was now idle, his tongue was active' (Macaulay, 'Life of Johnson,' quoted in 'Composition and Literature,' p. 115). Would the punctuation of the first group of sentences [sentences (a) to (e)] be improved by placing another comma after 'and' and 'but' in each? Consider the case of sentence (a). When no comma follows 'and,' 'and' seems to belong to the clause 'if tried for falling short of intention.' Of course this is not true. Placing commas both after 'and' and before 'who,' on the other hand, indicates that 'and' goes with the 'who' clause, not with the 'if' clause. The method of punctuation that omits the commas in the places subject to query indicates, I think, the way in which the words are grouped when they are spoken; while the method that places commas in these positions shows the real grammatical relation of the words. Which is the better method of punctuation? I should appreciate your comments.

"2. Does the colon always indicate a break in the sentence less marked than a period does and more marked than a semicolon does? In the following sentence a colon is used to separate clauses that are subdivided by semicolons: (a) 'A clause is either independent or dependent: independent, if it forms an assertion by itself; dependent, if it enters into some other clause with the value of a part of speech.' But notice the punctuation in the following sentence: (b) 'We learn our standards from the masterpieces of literature, we say; we might say: Here are the books which show what form of composition will be attended to by the world which the writer wishes to address' ('Talks on Writing English,' p. 292). In order to punctuate this sentence properly, one should, I believe, use marks which indicate that the logical division of the sentence is into two large coördinate parts (the one ending with the first 'say,' the other beginning with the third 'we'), and that each large part is divided into smaller units. Does the punctuation of this sentence fulfil these requirements? Does the semicolon in this sentence indicate a more pronounced break than the colon does? Is the sentence, as it stands, correctly punctuated?"

Answer.—I personally think the punctuation would be slightly better with addition of the suggested commas. But I can not discover any possibility of misreading through their omission, and, especially because so many good writers now omit them, I am not inclined to utter any criticism. This is a matter of too little import for any one to indulge in hectoring. I am quite willing to punctuate my own writing in such sentences to suit myself, and equally willing to allow the same freedom to all others. In my opinion the colon is seldom justifiable within a sentence. I do not think the last sentence is correctly punctuated. The place where the semicolon marks a more pronounced break than that now marked by the colon. Proper correction, in my opinion, would substitute a period for the semicolon and a comma for the colon. This would make two sentences of what is quoted as one sentence, which kind of change is not permissible by proofreaders except when the reader is specially authorized and expected to exercise his own judgment. A proofreader may suggest any such change by a query to the author, but he should always refrain from too abundant querying, and accept without further question the author's or editor's decision, even if he knows it is not the best.

SUCCESSFUL ADVERTISING.

Editor — We are sorry to lose your subscription, Mr. Jackson. What's the matter? Don't you like our politics?

Mistah Jackson — 'Tain't dat, sah; 'tain't dat. Mah wife jes' been an' landed a job o' wuk for me by advertisin' in youh darned ole papah.—*Exchange.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

How Are Toy Balloons Printed ?

A West Virginia rubber manufacturer writes: "We are in the market for a machine or an improved method of printing on toy balloons. The present method of printing is standard and is very slow. It has occurred to us that you may have a knowledge of some concern making a machine for doing this work."

Answer.—As this is a specialty line of printing aside from the ordinary methods used in printing-shops, very little is known of the procedure. We judge, however, that the pieces of rubber can be readily printed on a platen machine, using inks that dry superficially. If any one has a machine or method of printing these rubber balloons we shall be pleased to put him in touch with the inquirer.

Is the Pressman Responsible for Low Characters in the Type-Form?

A Pennsylvania pressman submits a copy of a program in which a number of low characters appear in the print. Apparently there was a controversy as to where the fault lies. The program was nicely printed except for the few low letters that appeared in some of the lines. Of course it was not the pressman's fault that the characters were low, but if he found that he was unable to bring them up legibly he should have returned the slugs to the machine-man, who undoubtedly was unaware of the faults. The form should not have been run with the defective characters showing as they did. While the linotype operator was primarily at fault in not securing better face alignment on his slugs, the pressman should have called his attention to the defects.

Printing Half-Tones on a Newspaper Press.

An Indiana publisher submits a newspaper and several sheets of thin hard folio on which are printed several large half-tones. His letter reads: "We are enclosing specimens of a job we have attempted to print on a ——— two-revolution newspaper press. We used book-ink and the rollers are in fair condition. We ran the press 1,080 impressions an hour. We used a hard tympan of jute tag and a draw-sheet of oiled tympan-paper, with no make-ready aside from underlaying one of the plates. We had never before attempted this class of work and do not know whether we can do it with our equipment and experience. The half-tones are old ones. Please tell us frankly whether you think it is worth our while to make a further effort, or should we quit now? May we ask you to state fully such suggestions as may help us, or advise us whether you think the work can be done satisfactorily on our press? It does good newspaper work, as the enclosed page will show."

Answer.—We believe that you can improve on your first attempt by procuring a better grade of ink and by using a new set of rollers. Doubtless the rollers you are now using will answer for the newspaper, but as it is time to have a set of winter rollers installed it would be a good plan to hold the form

until you can use the better grade of ink with the new rollers. The tympan you referred to gave a very good impression of the half-tones, considering that they were run flat. If you have much of this class of work it would pay you to install a mechanical overlay outfit. With this added adjunct you can scarcely fail to secure good results, as the press is amply able to handle the work in question.

Can Good Half-Tone Work Be Done on an Uncoated Paper ?

A Western printer, after describing some of the difficulties he had experienced in printing half-tones on an uncoated paper, puts this question: "Can good half-tone work be done on uncoated paper?"

Answer.—Yes and no, depending upon conditions. Yes, where suitable paper is selected and the engraver knows the grade of paper to be used and etches his plates accordingly. Where the pressman uses a hard tympan, mechanical overlays, and ink best suited to both paper and plates, these combined with his skilled judgment in make-ready will insure the half-tones printing in a thoroughly satisfactory manner. It is obviously unnecessary to state why half-tones will not print properly, for if any or all of the conditions named above are slighted it is quite impossible to print half-tones on an uncoated paper and have them look as they should. William Bond Wheelwright once stated: "When seeking good half-tone work on uncoated paper, strict attention should be paid to the plates. Some subjects are not suited to anything but coated stock, and the printer must use his judgment in this matter. But most subjects properly reproduced by deeply etched half-tones of proper screen will give highly satisfactory results on uncoated stock. Old plates should be discarded if unsuitable, and in all cases requiring new plates the engraver should be informed as to the kind of paper which is to be used."

Printing on Black Cardboard.

A Pennsylvania publisher who operates a country newspaper and job-printing office writes: "How can we print on black placard (cardboard) with white and yellow ink, to such a degree that it will show up clearly? Will the same formula apply to any dark color of cardboard?"

Answer.—Printing on dark paper with a lighter ink is usually attended with unsatisfactory results. Much depends upon the nature of the form. You can obtain fair results by using cover-white and yellow inks and by taking two impressions of the form, the first one to be applied with more impression than the second. The last impression should be double rolled, and you should carry at least double the usual amount of ink, provided the type selection permits heavy inking. If not, you will find it necessary to double roll the form. Do not allow the ink of the first impression to become completely dry before starting the second impression as the ink will not cover quite so well as it should. This method will apply to any dark-colored boards.

PRINTING-INKS: THEIR HISTORY, COMPOSITION AND MANUFACTURE.

PART I.—BY FRANCIS L. BURT.



It is a maxim of all trades that a workman should be familiar with his tools, and that of printing is no exception. Every printer should be conversant with the materials he uses and, of all the materials entering into the production of good printing, none is more important than ink. In these days the great majority of printers purchase their inks ready for almost instant use, and while most of the inks on the market are of an exceedingly high quality and well worthy of their producers, no printer will be any the worse for a better knowledge of the inks he uses than is given on the containers or in the pamphlets distributed by the manufacturers.

Experts in the bureau of standards of the Department of Commerce, in Washington, have made studies of inks and other printing materials, and some of the results of their investigations are embodied in this story of one of the most interesting of the materials entering into the art of printing.

It is natural for us to think that printing-inks should date back to the first printing-press, but in doing so we forget that to the Chinese many of our modern discoveries are very old stories. It seems quite certain that as early as 50 B. C. a rather primitive method of printing was known to this people. It can readily be imagined that advances in the art of printing were rather difficult, for in this language each word requires a separate character and a job-printer would require something over 15,000 characters to meet only the very ordinary demands of his work. However, as early as 927 A. D. certain volumes were printed from stone blocks for the Imperial College at Peking. In the printing of these books the characters were cut into the surface of the stone, so that when printed they appeared white on a black background. Shortly after, engraved blocks of wood were used on which the characters were raised, and the printed page appeared with black characters on a white paper. For ink the Chinese had at their disposal a very satisfactory black pigment which they had been using for writing purposes, the manufacture and properties of which were well known to them. It was necessary merely to mix this with an oil to get a fairly satisfactory printing-ink.

In Europe, printing as an art became quite general during the early part of the sixteenth century. Many specimens of this early work exist in the various museums and are of great interest. In some cases the ink has remained an intense black, with no sign of fading. This is no more than would be expected, for the pigment in these inks is principally carbon, one of the most stable pigments known. It may be accepted, however, as a general proposition, that the life of a printed page depends not upon the lampblack but upon the durability of the paper and of the oil which binds them together. In some of these early books, owing either to impure lampblack or inferior or improperly prepared oil, the printing has offset on the opposite page, a fault which occurs sometimes even now.

The early printer usually made his own ink, and the literature contains many stories of how the staff of the early printing-shops would occasionally take a picnic in the fields, set up their kettles, and proceed to boil linseed-oil, the festival culminating in a feast of bread which had been toasted in the hot oil. It would not be at all surprising if this early custom were responsible for the idea that bread made a good "oil drier," and was probably first established by some printer who found that on the day he had made a good varnish some of his apprentices had accidentally dropped their bread in the oil.

This scheme for making ink was not satisfactory. Too much time was lost and the ink did not always turn out well, so that by the seventeenth century it was quite common for

the printer to buy his inks ready-made. That dishonesty, or ignorance in manufacture, is by no means confined to recent times is quite evident from the statement of Moxon, in his "Mechanic Exercises," written in 1683, when he says:

"The providing of a good inck, or rather a good varnish for inck, is none of the least incumbent cares upon our master-printer, though custom has almost made it so here in England; for the process of making inck being as both laborious to the body, as noysom and ungrateful to the sence, and by several odd accidents dangerous of firing the place it is made in, our English master-printers do generally discharge themselves of that trouble; and instead of having good inck, content themselves that they pay an inck maker for good inck, which may yet be better or worse according to the conscience of the inck maker."

The history of inkmaking shows that the development of the industry followed the improvement of inks, to gain the desired consistency, along the following lines: First, the ink must have a certain body; second, it must have a certain cohesion, or flow (long or short); and third, a certain adhesion or tack. An ink or varnish is "long" when a drop falls away from a spatula with a long hairy string or thread; it is "short" when the drop is cut off sharply, with a very small tail.

There was considerable difference between the methods of the early English and Dutch inkmakers. The latter used only linseed-oil, with a small quantity of added rosin, whereas the English added a considerable amount of rosin, and even mineral oil, to an insufficiently boiled linseed-oil. The early varnishes were almost invariably made by heating the oil to the point where the vapors would take fire (a red-hot poker was supposed to have special advantages in starting the burning), testing the burning oil from time to time, and stopping the process when the cooled sample showed that it had attained the desired consistency. The kettle was then covered, and when the oil was cold it was mixed with smoke-black or lampblack, and the whole mass ground together with the old-fashioned muller stones. This process is in use today in the preparation of varnish for plate inks.

The latter part of the eighteenth century developed the use of litharge in boiling the oil, but it did not receive universal commendation and was soon abandoned. The principal objection was that a varnish prepared with litharge clogged the type. The early part of the nineteenth century saw the introduction of soap, to make the ink leave a clean, sharp impression on the paper and to prevent the clogging of the type. It had the further advantage of thickening the ink, so that the oil did not have to be boiled, or burned, as long as otherwise necessary.

In 1823, Savage, who had studied the manufacture of printing-ink from the point of view of the practical printer, published a book in which he discussed the various methods of manufacture. His recommendation of old linseed-oil brings forward an idea that has since received considerable attention from inkmakers, namely, that the oil used for printing-ink must be carefully purified. An old oil would, of course, be comparatively free from foots or sediment. In case such an oil is not available, mechanical means must be employed to clarify the fresh oils.

The eighteenth century developed the idea of adding a blue coloring matter to neutralize the yellow of the oil, using for this purpose Prussian blue and indigo. The nineteenth century saw the development of the anilin dye industry, following the synthesis, by Perkin, of mauve, the first anilin color. Meanwhile, owing to a desire to reduce the cost of inks as well as to secure inks which would work better on the various grades of paper being made, new oils were being introduced into the ink vehicles. First of all came the introduction of rosin and rosin-oil, followed by mineral oil, the long gilsonites (the latter furnishing both vehicle and pigment), the semi-drying oils, and the new drying oils such as China or tung-oil.

We thus arrive at the twentieth century, and find the materials for making printing-inks pretty thoroughly studied, and in general very much what they were in the beginning. Recent advances have been along the line of mechanical devices for the manufacture of large quantities at a minimum of cost. So far as materials are concerned the principal progress has been in the preparation of colored inks, used so effectively in multi-colored lithographic work.

In order better to understand the making of ink and its proper use, one should have a comprehensive knowledge of the materials entering into its composition. These materials are divided into three groups: oils, pigments and driers, the most important, of course, being the oils. Each group, in turn, contains a number of individual members with various qualities, designed to meet the needs of different classes of work. A brief description of these materials, as compiled by the bureau of standards, will perhaps help the printer to reach a complete understanding of the inks he is using.

Linseed-oil is contained in the seeds of the flax plant. It is very high in price, as oils go, and consequently can not be used in the cheap newspaper inks, but is unquestionably the best vehicle for the better grades. The chief virtue of this oil is that on exposure to air, in thin films, it dries rapidly to a hard surface, which adheres very firmly to the paper and is not readily affected by further exposure to light and air.

There are some oils, such as corn-oil, rapeseed-oil, etc., which possess to some extent the property of drying on exposure in thin films, which are called semidrying oils. They are not much used when linseed-oil can be obtained at a reasonable price, but in the event that the price of linseed-oil should become prohibitive, they could be used as a substitute in the medium-grade inks.

In recent years a new oil has appeared on the market, the Chinese wood-oil, or tung-oil. So far as can be ascertained this has not been used in the manufacture of printing-ink, but it is not unlikely that in the course of a few years it will be used to replace part of the linseed varnish. It has excellent drying qualities.

Rosin is the solid residue remaining in the stills after the distillation of turpentine. It comes in large, irregular lumps, the color of which varies from water-white to almost black. The lighter shades are somewhat transparent, while the darker are practically opaque. The variations in color are due partly to the manner of treatment and partly to the condition of the resins gathered from the tree. It is very brittle, being easily ground into a fine powder. It is readily melted, and in this condition is added to the oil in the preparation of printing-inks.

When rosin is subjected to distillation it yields about eighty-five per cent of its weight of a heavy oil, known as rosin-oil. This is used extensively in inks, especially in the cheaper varieties. It is not a substitute for linseed-oil and should not be used as such. When mixed with rosin and suitable driers (generally organic salts of lead and manganese) it possesses some drying properties. Its great value lies in its ability to dry rapidly by absorption, since it readily penetrates soft papers.

Rosin and rosin-oil find extensive use in the manufacture of printing-inks and, in their proper place, are of great value, and should not be looked upon as adulterants. The material from which an ink is made is quite unimportant, provided it has the working qualities desired, does not injure the paper, press, type, plates, etc., and is at least as permanent as the paper upon which it is printed. Furthermore, distinction must be made between inks intended for printing work which will be thrown away in a very short time (newspapers, magazines, etc.) and inks intended for more or less permanent records. It has been shown by experience that, when used as a substitute for linseed-oil, rosin and rosin-oil are responsible for considerable trouble, just as linseed-oil has been found objection-

able when it has been used to replace rosin-oil in inks demanding rapid absorption. In every case it is a question of fitting the vehicle to the work for which the ink is intended.

The hard gums are the exudations from various species of tropical trees. The kinds used in printing-inks are resins and not true gums; the latter term is more specifically applied to those which are soluble in water, such as gum arabic, etc., the water-insoluble gums being better known as resins. However, the collective name of hard gums is used so generally in the trade that it is possible that some might not readily recognize the same things if called by their proper names.

There is little uniformity in the classification of these gums; the same name is applied in different countries to entirely different kinds of gum. Here, those known as copal, dammar and kauri are preferred. As a class they are hard and more or less brittle; the better grades are more or less transparent, and light in color. They fuse with difficulty, and do not readily mix with linseed varnish. This is particularly true of kauri. They are used only in special inks, where a hard, glossy finish is necessary, and must be prepared with great care to produce proper results. They do not possess the same tendency to crack as ordinary rosin.

These represent the chief constituents of the oil portion of printing-inks. To a very much less extent we may find some of the heavy petroleum oils, vaseline, asphalts, or bituminous products. Sometimes other oils than linseed, having to some extent the property of drying, are used in an effort to produce a cheaper ink. Chinese wood-oil is the only oil which has up to the present time had any measure of success, and there is still much to be learned about it before it may be considered satisfactory. As far as the use of the semidrying oils to secure cheaper inks is concerned, it must always be considered that a certain amount of quality has been sacrificed to secure a lower price.

Turning now to the pigments, the most important of all is lampblack. This is produced by the burning of oils and fats with an insufficient supply of air for complete combustion. The soot formed is allowed to settle in large chambers, and is collected from time to time. For this burning, lamps are used the construction of which is so controlled as to burn no more carbon than is necessary to keep up the combustion. The temperature of the flame must be kept as low as possible to prevent its burning its own smoke, and more particularly to prevent the distillation of the oil from the lamp. The presence of any considerable quantity of oil in the black will give it a greasy, smeary appearance, and make it totally unfit for further treatment. Various devices have been invented to automatically control the oil supply, so as to avoid loss by evaporation and the consequent spoiling of the black. The use of hollow cylinders through which water is kept running has been found satisfactory. The flame from the lamp strikes the cold metal surface and deposits its soot, which is afterward brushed off and collected.

Still another method for the preparation of lampblack is to burn the oil in open pans and draw the soot into a series of chambers. By this method the finest particles, containing very little oil, will collect in the last chambers, while the chambers nearest to the burning oil will collect the heavier particles and most of the evaporated oil. In this way a number of grades of black are prepared in one operation.

It was formerly thought necessary to remove practically all the oil from the lampblack before incorporating the latter in an ink. This is now considered unnecessary and a needless expense. In the case of blacks intended for mixing with linseed varnishes it would probably be desirable to have as little oil as possible, but with those intended for use with mineral and rosin oils the removal of the oil from the black does not seem important enough to warrant the expense of the operation. Lampblack may contain up to ten per cent of

volatile matter. When heated it gives off a gas or liquid which is usually acid, sometimes neutral, and in rare cases alkaline.

A very different quality of black is prepared by the burning of gas with insufficient air for complete combustion. The soot is deposited on metal cylinders in very much the same way as lampblack from oil. The black produced by this process, known as gas-black or carbon-black, is practically pure carbon, containing only a trace of oil or volatile matter.

These two pigments, lampblack and gas-black, would seem at first glance to be practically the same, and possibly for some purposes the differences between them are of no importance. This is not true when they are used in printing-inks. Lampblack, when ground in a soft varnish, gives flow or length to an ink, whereas gas-black tends to make the ink short. Lampblack has more opacity and less strength than gas-black. There is a great difference in the undertones of the two. It is apparent, therefore, that they are so different in working qualities as to justify the statement that they are in reality two different pigments, each with its own distinctive qualities and uses.

As its name would indicate, bone-black is made from charred bones. These are ground until a fine powder is secured. It is evident that such a pigment can never reach the same degree of fineness as lampblack. Its use is largely confined to the plate-inks, where its peculiar properties make it a desirable pigment. Although in thick films it has a very deep black, it lacks strength. It is not a cheap pigment and so can not be considered an adulterant, but it is out of place in the ordinary, or surface, printing-inks.

Still another black pigment used in printing-inks is artificial magnetic oxid of iron. This is made by a patented process, which consists essentially in precipitating ferrous salts with alkali, and after partially oxidizing the precipitate, washing and drying it. It has a good color and is quite permanent.

If one were to print with merely a mixture of oil and black pigments, and sufficient ink were carried to mask the undertone of the pigment, the results would be similar, though not identical, for the various blacks. But such heavy inking is not the rule, so that in actual work the ink may be carried so lightly that the effect of the undertone is visible. Furthermore, what the public calls black is in reality a blueblack. Hence an inkmaker must compensate for the color of his undertones in order to obtain a denser and purer black. This is accomplished by the use of various blue pigments, such as the iron blues, anilin dyes or anilin pigments.

The iron blues are a mixture of the ferrocyanids and ferricyanids of iron and potassium. The discovery of these pigments dates back to the eighteenth century, when Prussian blue was accidentally discovered by Diesbach, a color manufacturer. It was some years before its true composition was established by chemical research. When a ferrous or ferric salt is added to potassium ferrocyanid a pigment is precipitated, which, according to the materials used and their purity, will vary in color from a pale blue to purple. The best known of these pigments is Prussian blue, obtained by adding a ferric salt to potassium ferrocyanid. In commercial practice the pure compound, ferrous ferricyanid, is not obtained, but a mixture of a number of double cyanids. In addition, there seems to be more or less potassium ferrocyanid carried down with the pigment, and, owing to the fact that it is practically impossible to wash it out, it is considered a part of the pigment.

Iron blues used in the manufacture of printing-ink may be classified as bronze blue, having a strong bronzy appearance, with a green undertone; milori blue, of a very slight bronzy appearance, with a strong green undertone; Chinese blue, a deep blue with a strong bronzy appearance and an undertone somewhat like the bronze blue, but inclining more to a red, and Prussian blue, of practically no bronzy appearance, with a purple undertone. These colors are classified more with

regard to their color qualities than their chemical composition, the former being of much greater importance, particularly when it is considered that these blues may be used in preparing the chrome greens, when slight differences in color qualities will have a marked effect on the green produced.

The iron blues have great tinctorial power and are quite permanent in printing-inks. Air, sunlight and acids do not affect them, but they are completely destroyed by alkalies. Their fastness to light gives them great superiority over the anilin pigments, many of which fade very quickly in direct sunlight. It must be remembered, however, that there are a number of blue anilin pigments which are quite permanent to light. It is not uncommon to find both an iron blue and an anilin pigment in black printing-ink. The amount of each present will depend largely upon the effect desired.

(To be continued.)



Mount Robson as Seen From Lake Adolphus.
Viewed by Members of the National Editorial Association while on their
"Victory Tour" through Canada.

PITHY PARAGRAPHS.

BY G. W. TUTTLE.

SUCCESS never hobnobs with an indolent man — she is no undertaker.

THE good Lord never intended that good money should be made by poor work.

A SMALL job, well done, often opens a large door, and Opportunity says "Walk in."

A GOOD-JOB monument now is better for a printer than an imposing stone hereafter.

ALAS for the printing-office where the handwriting on the wall reads: "Anything to get the money."

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

VIII — RULES IN TYPE DISPLAY.*



HAT type in itself offers many opportunities for attracting attention we have found from reading the early articles of this series. Even in the opening article, where the devices of display which serve to interpret and attract were outlined, we find, listed among those devices which attract, several involving only the use of type. First and foremost among these we find "striking contrasts in the size of type employed." Contrast in size of type is indeed often a powerful agent in securing attention. Obviously, if interesting matter be held out so plainly that a reader can not miss it, even when cursorily glancing over the pages of a newspaper or magazine, striking contrasts in size which permit such interesting matter to stand out, must surely have a powerful effect in attracting attention.

While it must be admitted that the dressing of display may often be carried to a high point without incorporating in the scheme any accessories to the type, it must likewise be admitted that accessories may play a very important part both in catching the eye and marking divisions to enable the reader to comprehend quickly and without difficulty what the writer has to say. Although the greatest use of the greater number of available accessories to type is in the element of ornament they supply, hence their greater service in eye-catching, there are some accessories, particularly rules, which are of great assistance in improving the clarity of print. Other accessories, notably initials and decorative borders, serve a practical purpose while functioning as ornament.

In general advertising displaywork the necessity for ornament is perhaps more noticeably felt where the least opportunity is afforded for its use; that is, in the smaller spaces and forms where lines of display large enough to surely catch the eye are physically impossible. Here, indeed, the advertisement as a whole must attract; dependence can not be placed on emphasis, i. e., contrast in size of type. It is in these instances, where the advertisement as a whole must attract, that those other devices must forcibly apply and that accessories

to type find their greater usefulness, though no inference is intended that the advantages of emphasis should be discarded.

Fig. 1 is a jeweler's advertisement, which appeared in the newspapers of Oakland, California. The border and ornament used not only give the advertisement an atmosphere that is in thorough keeping with the subject advertised, but they form an integral part of the design — if indeed they do not determine it — which, because of its small size, must be made to attract as a whole to be successful. Obviously, such an advertisement possesses greater attractive powers than the same copy plainly composed without a border, or even with a plain rule border, and in which dependence for attraction is placed on emphasis of type.

Although emphasis may in itself adequately attract, that does not mean that all other devices should be discarded. Intelligent ornament will almost always be found to add something to bare type. Intelligent ornament means pleasing, harmonious, appropriate ornament — always used with restraint. In the use of ornament care must be exercised to see that the bait it holds forth is securely fixed, lest the roving eye we are so anxious to catch may pick it up and get away free of the idea to which it was supposed to be attached. Resort to any expedient for the purpose of securing attention is useless unless the eye is held and made to see the matter attached to it.

The simplest of accessories to type are the rules, which form part of the equipment of every printing-office, from the smallest country shops to the largest metropolitan plants. In a typefounder's catalogue hundreds of varieties of rules will be found, the main class distinctions between them being single, double, triple, dotted, hyphen, block, waved, turned, etc. It would be difficult for the printer or advertiser to wish for anything in the way of rules which the Aladdin's Lamp of the typefounder could not supply him with p. d. q. by express.

Introductions over, we will now get down to business. The simplest use of the simplest accessory, rule, is in underlining. Precedent for underlining is provided by the practice of years in writing. When the writer of a letter desires to indicate greater strength or importance than usual of some word he draws a line beneath it. Every one understands the significance of this simple mark of emphasis.

**Watch Chains
for Men**

You will be surprised to find
such good workmanship—
distinctive design—in gold
and platinum watch chains
—priced so reasonably.

Herbert Jackson Company
1432 Broadway
Next to Ye Liberty Playhouse

FIG. 1.

*Copyright, 1919, by J. L. Frazier.

Phone Beckman 4995

Quality or service required,
we invite your inquiries

Fine Quality Cardboard

Index Bristols

Commercial and Social
Correspondence

Wedding Announcements

Imperial Quality
Carved in Vellum and Lamin Finish
Assorted Colors

Superfine Quality Reliance Quality
ALL SIZES IN STOCK

JOSEPH I. GRADY
INCORPORATED
31 Beckman Street New York City
Established 33 Years

FIG. 2.

care must be exercised that the rules are not so heavy that in their demand for attention they will detract from, instead of emphasize, the lines adjacent.

While this example serves to illustrate the points made above, and while the rules do all that is claimed for them in that instance, it represents a practice in display which the author does not altogether approve. In the present example, considering the heavy display of the entire piece, as well as the relatively large size of the subordinate lines, these main display-lines, arranged as they are, would scarcely be prominent enough were it not for the assistance of the rules. It would seem, however, that the dominant display-lines of any advertisement should be set in sufficiently large size that they would require no assistance, leaving rules to function in emphasis by bringing out important lines of the text, where for various reasons large type would be out of the question. Fig. 3 illustrates how a word in body-matter is emphasized through being underlined with rule.

This example illustrates a useful expedient—how a single word is emphasized by being underlined with rule.

FIG. 3.

Underlining loses its effect when carried to such an extreme and serves to wrap the whole display in a cloak of confusion

FIG. 4.

Summer St. **Harmon's** Winter St.
"The Store with a Reputation"

An Unprecedented Sale of

**LADIES' FINE
SILK WAISTS**

They were considered a bargain at \$8.50 but we have cut the price in half for this week only **\$4.25**

NOTICE
To Our Lady Patrons

BEGINNING Monday, July 15, we shall have a sale each week of some particular article of ladies' wearing apparel which will be marked at just one-half the original price. Notice of each sale and the article listed will be given in our advertisement on preceding Saturday. During these sales no mail orders taken or articles charged.

WATCH FOR OUR WEEKLY ANNOUNCEMENTS

"The Store with a Reputation"

Summer St. **Harmon's** Winter St.

FIG. 5.

Underlining words in print with rule likewise adds emphasis not only because of the general understanding of the purpose and significance of the line, but also because the rule adds "color," hence strength, to the line under which it is placed. In Fig. 2 the first things on the page to catch the eye are the heavy rules, and because of their closeness the lines of type above those lines are simultaneously brought to notice. In combination, the type-lines and the rules have a value equal to much heavier type. There is a certain danger in this practice which must be guarded against;


ROYAL BANK

CAPITAL, \$500,000 FULLY PAID

PAYS DEPOSITORS IN GOLD
WITH ACCRUED INTEREST

CORNER CAPITAL AND UNITED STATES AVENUE
BANKERS EXCHANGE LONDON, ENGLAND

\$500,000 ALWAYS IN RESERVE ON DEMAND



BANKING HOURS FROM NINE TO THREE O'CLOCK
FOREIGN NOTES EXCHANGED FOR FACE VALUE
SAVINGS FOR SAVINGS FREE TO OUR DEPOSITORS

FIG. 6.

**ADVERTISING
THAT ADVERTISES**

Is the sort desired by persons seeking publicity for their wares. When buying anything you go to the place which has a reputation of affording the best. Anyone can buy space and fill it. But everybody cannot buy space with discrimination. Advertising agents are primarily for this purpose, and those agencies are the most dependable which have the largest clientele of successful advertisers.

In This Respect We Lead

We make plans, write advertisements, booklets and follow-up letters free of all charge for those whose advertising we place, and for others at reasonable rates

EZRA H. PUSHER COMPANY
ADVERTISING AGENTS
CHICAGO NEW YORK

FIG. 7.

better divisions and better contrast than rules, as it does in many instances, but can one imagine the matter in this panel standing out to demand our attention as effectively as it does with these rules eliminated? Hardly. The separation would be there, of course, but it would run into the other display more or less, despite the margin of white space, largely because of the presence of other large, short display-lines with a variation in white space between lines elsewhere. There would not be the holding together and consequent unity of the part as is here illustrated. This indeed, is a good idea that can be frequently employed. The conditions are a display without other paneling, but in the copy for which there is a feature, probably apart from the nature of the remainder, or a special bargain, to which great prominence is desired without making it in any sense the dominant display. Paneling an item with rules or border inside an advertisement offers great possibilities in emphasis, as is here demonstrated.

Rule is also usefully employed in separating portions of a display, and while such marking out of the confines of certain designated parts can not be classed as emphasis in the sense that rules emphasize in underlining, there is, nevertheless, an effect of emphasis in the presentation to the reader of one thing at a time without confusion with other things. As a general rule, the divisions of white space will suffice and are not attended with certain dangers which accompany the use of rules, as was stated in the article on "White Space and Margins," but there are also occasions where the divisions afforded by rules are more certain. This is especially true in the case of crowded and involved displays, wherein there is considerable display and of necessity not such a great variation in the size of displayed lines as is the rule, where available white space

**A ROLICKING
JOURNEY**

**WILLIAM
BRADHURST
STRINGS**

THE WHITEHEAD COMPANY
NEW YORK-CHICAGO

FIG. 8.

Bishop's China House

Next To The Biggest Store In Monmouth

Harvest Dishes

at Bottom Prices

CLOSING OUT OLD PATTERNS

Jelly Glasses and Jelly
Molds.

Mason Fruit Jars and
Jar Caps.

Glass Water Sets—All
styles and prices.

Glass Tumblers—From
3c to 50c each.

Big Assortment Guaranteed Aluminum-Wear
At Reasonable Prices

Lemons, special price, 12 for... .20c

FIG. 9.

ever unnecessary it might be made, is deserving of attention, because it is possible that it may not always be unnecessary.

In Fig. 6 we have an example in which the rules mark divisions without forming panels, the effect of which is much like that of paragraphing, only that the divisions are stronger and in connection with emphasis paragraphing is impossible. Owing to the fact that these rules are comparatively light—if anything, even lighter in tone than the type—and are spaced comparatively far from the type, besides being in each instance no nearer to the line above than the line below, their effect is not to emphasize, but to separate. By adding color to the impression of the form, rules *may* be made to provide emphasis, but when the force is not applied to a specific line, i. e., when the rule is equally spaced between lines, it becomes related to two lines instead of one and such relationship is that of separation. Probably even in such use an effect of emphasis might be given the lines, but the rule would have to be so heavy that it might, because of its preponderance of strength, detract from the type rather than add to it.

The demand for rules to provide divisions is more keenly felt in a squared design such as Fig. 6 than in one where the lines are of varying length, where the space at either end of the short lines provides additional light to set off the longer lines adjacent and where the variation in the length of the lines in itself often serves in a way as a preventative of confusion. If the several parts of this example were set apart with white space sufficient to provide the required division to counteract confusion we would indeed have a very straggly appearance. Nevertheless, single rules would serve all the requirements for division, yet be less conspicuous. There is no demand for the “finish” which double and parallel rules provide in their complete usefulness in division. The rules above the lower group are superfluous;

would be insufficient to adequately set apart the several divisions. Of course this does not infer that the type-matter of such forms could not be so arranged as to obviate the necessity for such divisions, for if the possibilities afforded by all devices of display were considered and utilized that might often be the case. We are, however, at this time considering rules and their uses, and any employment, how-

they serve no practical purpose since the white space above is sufficient for all the requirements of division, and they can not be said to add anything in a decorative way or in emphasis.

When rules are used as in Fig. 6 to set apart sections of a form they should as in that example be placed where a change of thought occurs. Their use indicates and suggests a pause, as all divisions must, which the reader

quite naturally acts upon. The use of rule in this connection, as beneath the heading of Fig. 7, is wrong, as it divides matter

that is continuous. Here the rule constitutes an interruption which is bound to affect reading, hence clarity and comprehension, to a greater or less degree.

While serving as division to an extent we find the rules in Fig. 8 occupying a new role. Here they may be said to determine the design, for without them, even though the white space, the different lengths of line and the variation in size of type, though not striking, would provide sufficient distinction for ready understanding, the appearance would be very flat and would not be of such nature as to attract attention as a design. While the words serving as copy might well be set and arranged in such form as to provide proper division or separation, hence emphasis, and also an attractive display, without rules, the rules here have a value as ornament and in attaining form, which may often be utilized to advantage for the sake of distinction, as is the case in this instance.

Mention was made in a general way when considering Fig. 4 of the effect of unity secured by the use of rules to form a panel. In that particular example it was essentially a question of unity of matter as independent from other portions of the copy; a unity of content rather than a unity of form.

It is quite important that our displays as a whole have an appearance of unity. Advertisements, also cover-designs, etc., although composed of many lines and some illustration, perhaps, must be made

to appear as one thing if they are to be efficient in holding the attention as well as to be inviting to the eye. The eye can not concentrate upon many things at the same time—and it rebels at even looking at things which are loose and disjointed. Unity must be brought into play; and unity in this respect depends upon several things. Symmetry, or formal balance, tends to preserve it;

Bishop's China House

Next To The Biggest Store In Monmouth

Harvest Dishes

at Bottom Prices

CLOSING OUT OLD PATTERNS

Jelly Glasses and Jelly
Molds.

Mason Fruit Jars and
Jar Caps.

Glass Water Sets—All
styles and prices.

Glass Tumblers—From
3c to 50c each.

Big Assortment Guaranteed Aluminum-Wear
At Reasonable Prices

Lemons, special price, 12 for... .20c

FIG. 10.

Caslon Text

Rugged Bold

Lining Low Italic

Scotch Roman

BODONI

Roycroft Open

Caslon Old Style Italic

LINING GOTHIC

FIG. 11.

¶ Everywhere business men are showing an increasing interest in the *Trade Acceptance* and the *Bankers' Acceptance*. Would you not like to have a copy of this announcement, which we have printed on a card-board placard suitable for wall or office? If so, we shall be glad to supply you with a copy.

The Bank of Pittsburgh N. A.

FIG. 12.

Contact—Broadth—Results



CONTACT We have already told advertising men what a remarkable contact Associated Advertising has with the big buyers of space. In one issue of a large national publication there were thirty-two advertisers of automobiles, tires and accessories. Associated Advertising has points of contact with 452 per cent of these.

BREADTH As an illustration of the breadth of this contact, let us point out that, in the case of one tire advertiser, who inserts 2,500,000 a year in advertising, the contact was as follows: 1, the president of the company; 2, the advertising manager of the company; 3, the president of the advertising agency placing the business.

RESULTS Results, of course, what count. One advertiser paid a ten-cent, ten-dollar advertisement, and after the first insertion received three orders and three inquiries.

A full page advertiser in the June issue, within two weeks from date of publication, received to high-grade inquiries and one order.

What would you do with 50 voluntary inquiries?

These are some of the reasons why Associated Advertising has jumped from 15 to 45, to 55, to 64, pages in three months.

Circulation increased 15,000. Member A.B.C. Large Page, 1810. 25 an inch, \$150 a page. All advertisements sent to leading writers. Wire your reservation today.

Associated Advertising

A MONTHLY MAGAZINE

Advised Advertising Club of the World, Inc., Publishers

H. C. DAYCH Public Representative 110 West 4th Street New York City	F. S. FLORIA Public Representative 110 West 4th Street New York City	STANLEY INERD Public Representative 110 West 4th Street Chicago, Ill.
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FIG. 13.

possibilities for providing an advertisement with individuality, while adding strength and stability to the form. It is safe to say that in the great majority of cases, even where other qualities such as symmetry, contour and margins tend to provide a sense of unity, a border of plain rule will help to make it more certain.

Here, indeed, rules find their greatest usefulness, the advantages they afford justifying their almost general use as borders for advertisements. Although rules do not provide the element of ornament to the extent that decorative borders do, and while they do not present the same opportunities for lending atmosphere to the piece, their use is not attended with the dangers that accompany the employment of their more ornate brothers. Rules can be used with propriety and to good effect with every style of type, except, perhaps, the decorative texts, which are little used in general displaywork, whereas decorative borders must have characteristics in common with the type they enclose, besides harmonizing with the nature of the subject-matter. Furthermore, a border which is more attractive within itself—as decorative borders quite frequently are—than the message in type which it surrounds is not concentrating attention for that particular advertisement. The advantages of plain and modest rules for border use are patent; the only important requirement to harmonize them with the type being to match the heft of the type with a rule border of like weight. Contrast, of course, may be the quality desired.

To illustrate the effect of unity which rule in use as border imparts, Figs. 9 and 10 are shown. Fig. 9 is a horrible example of a lack of unity, both in so far as holding the content together—marking the limits of comprehension—and as the design as a whole, and as such, are concerned. The scattering of the parts without semblance of cohesion makes it difficult to give concentrated attention to the advertisement. Measured by the standards upon which unity depends, Fig. 9 is utterly lacking in that desirable quality. That a border may help to achieve unity is plainly seen when we consider Fig. 10, the same display, only

contour indicates it quite distinctly; margins, if sufficiently wide, safeguard it completely; but when the margin is not of sufficient strength—and it is quite necessary to preserve unity—then a border provides the final chance.

In addition to the general effect of unity which the use of a border largely insures, an effect which is necessary if the form is to be wholly pleasing to the eye, a border serves the very practical purpose of clearly defining the limits of comprehension. It helps to keep the eye from wandering to other parts of the page, exerting a strong tendency to force the eye within its enclosure. In addition, a border offers great

electros
stereos
mats

O'FLAHERTY
225 West 39th Street
NEW YORK CITY

FIG. 14.



To Get
Quick Relief

COME here today and find out, yourself, how Educators give perfect foot comfort—quick relief from corns, callouses, bunions, ingrown nails and weakened arches. You'll walk out—as many of our customers have—with the foot freedom of a child. Don't wait. Get the whole family into this shoe that lets the feet grow as they should.

For your protection remember—unless the shoe is branded EDUCATOR on the sole, it is not an Educator.

EDUCATOR
SHOE

Made for Men, Women and Children
DEALER'S NAME AND ADDRESS

FIG. 15.

changed by the addition of the rule border, a final effort to bring the many things into one.

While a single plain rule serves all practical purposes of division between parts of a display as well in the formation borders to hold our designs together, parallel rules, double rules and combinations may often be depended upon to give better finish to the composition. Rule is harmonized with type by matching the type with rule of the same tone. Thorough harmony is secured by using double rule (a fine and heavy line) with type-faces which are characterized by widely contrasting light and heavy elements, such as Scotch Roman, Bodoni, etc., the theory in the use of the double rule being that the heavy line thereof matches the heavy elements of the type characters, while the light line matches the fine elements of the letters. Such a theory is, of course, sound. On the other hand, when styles of type are employed between the elements

of which there is little variation, such as Bookman, parallel rules (those in which the lines are of equal thickness) should be used. The suggestions here given, with the exhibit on the preceding page (Fig. 11), should provide a sufficient basis upon which to determine the kind of rule to use if the most pleasing appearance is desired.

Rules may be used with perfect propriety even when there is no practical object to be obtained by their employment. In such use they are ornament, pure and simple. An illustration of this use of rule is provided in Fig. 12, an envelope slip. With all the type except the signature set in one measure, the whole forming a compact group in itself, the form has sufficient unity to deserve the term. Esthetically, the final short line of the light-face type and the small signature at the right in a slightly bolder face violate perfect symmetry, but for all practical purposes it is symmetrical enough to have unity. Margin between type and edge of paper is wide (the edge of the paper being indicated by the fine hyphen rule outline, consistently used throughout the text of this volume for the same purpose) and there is no other display to conflict for attention, as there might be on the pages of a newspaper or magazine, though even there the margin of white space in itself would in

You name your good friend as executor of your will. He dies shortly after you do so. A new administrator is appointed by court. The Result: Confusion, perhaps loss, and certainly extra expense \$o \$o

Settle it right in the first place. Appoint this company as executor of your will. In over half a century of existence, no one ever lost a cent thru an investment made for it by us

PEOPLES SAVINGS AND TRUST CO. OF PITTSBURGH
FOUNDED 1867
CAPITAL AND SURPLUS \$9,000,000
WHERE WOOD CROSSES FOURTH

FIG. 16.

effect constitute a border. Why, then, was the rule used? It was simply used as an embellishment to add finish to the piece. Perhaps it aids in focusing attention, but in this particular instance that is extremely doubtful.

In the possibilities rule provides for adding "color"—i. e., blackness—to type-display it plays an important part in the formation of pattern, which is nothing more nor less than a combination of balance, contrast and pleasing shape. In serving to make a strong emphasis in combination with type, as in underscoring or independent of it, rule has an effect that is pleasing or displeasing according to how the heavy notes of

nevertheless be strong. Take Fig. 14, for example: Here, the rules, while no blacker than the bold type, still add strength to the display, not only because of the additional blackness they provide but in the formation of pattern. Without them the irregular lines at the top and the squared lines at the bottom would indeed present a straggly appearance. While adding strength to the display, and providing unity at least near the extent of a complete border, they permit the use of larger type throughout than would be possible with a border even of much lighter rule, the use of which would materially weaken the display. Were a border used around this advertisement there

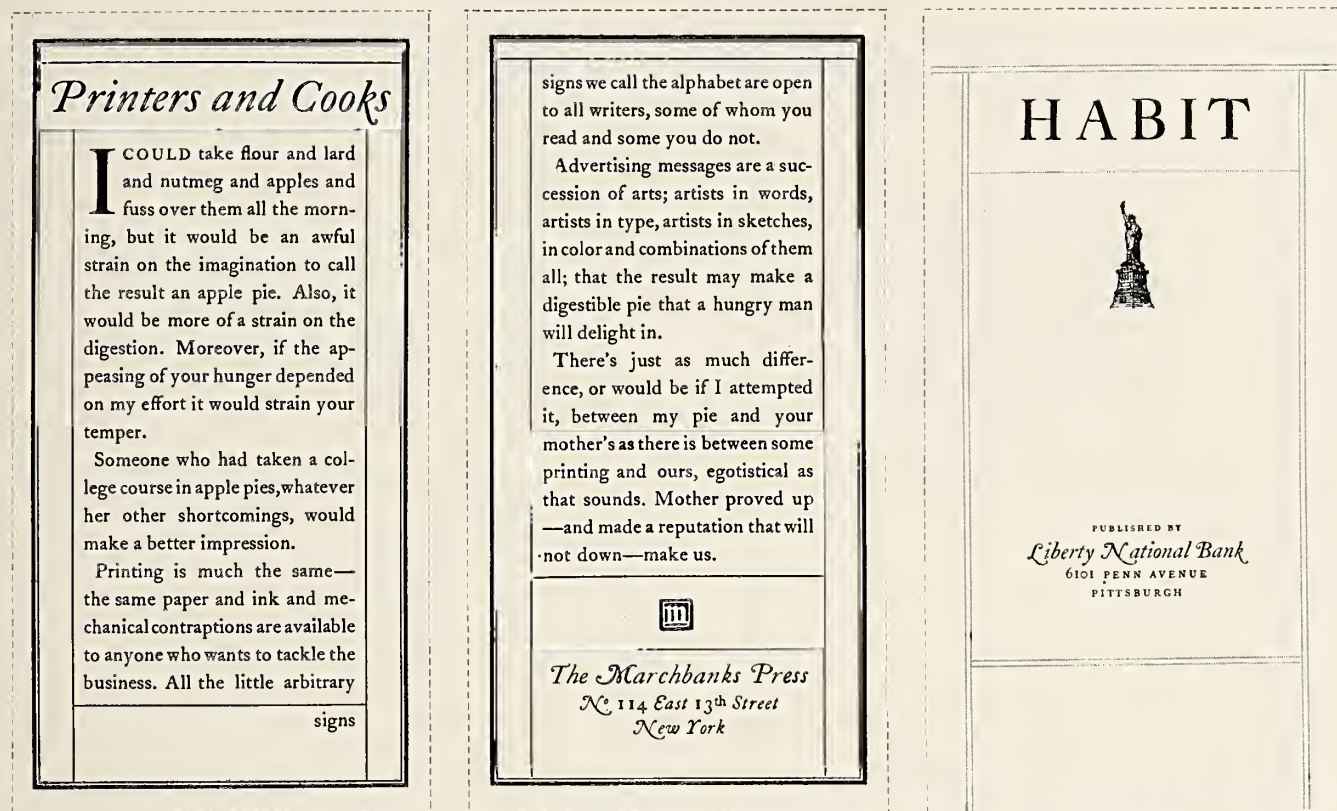


FIG. 17.

FIG. 18.

black are placed. In order to show how rules which are not related to any particular lines of type add strength to a display, Fig. 13 is provided.

While the employment of rule in this manner is essentially ornament, it serves a practical purpose in holding the design together after the fashion of borders and by the attention it attracts by contrast or its interesting position. Plainly the heavy bands of rule emphasize the whole composition in such a way as to show that rules have other uses than in underscoring to give emphasis to words or lines, separating parts for division, building panels for emphasis and division, as well as for borders to unite the parts of a display into one design.

While rules so used have the advantages enumerated above in a composition as of itself, which is to be received and considered without conflict from other displays, the same advantages are obtained by such use even on the pages of a paper, where there is often a much greater need for the emphasis they provide. Obviously if two such heavy notes stand out on the page of a publication it is natural for the reader in seeing both to see that which is between more clearly than anything which is without.

The use of rule as in Fig. 13 in lieu of borders offers a distinct advantage over the latter in the saving of space, which is a particularly important consideration in single-column advertisements and in other small displays, which, while small, must

would not only be taken up the space occupied by the rules at the sides, but the necessary margin of white space inside; and that would make the use of the large type here employed impossible.

Another important service rendered by such a band of rule is illustrated by Fig. 15. With the heavy illustration in use at the top the heavy rule at the bottom serves to round out the design by helping in balance, shape, etc., while assisting materially to emphasize the type-matter above by throwing it into stronger relief.

In Fig. 16 we have an example to demonstrate how a complete heavy rule border may serve to emphasize a composition. The blackness of the border in contrast with the lightness of the type here forms a display of high attractive force. It is a style which is quite useful where only small space is possible but where the small advertisement must compete with larger displays for attention. Many like the contrasts of black and gray here represented, and it must be admitted that when the notes of black are nicely placed a touch of "color" is in effect given the display.

In the use of rules in the formation of borders we find opportunities almost without number where rules may be employed to vary the effect of typographic design of whatever form it may take. While serving all practical purposes they may prove of great value from the standpoint of ornament,

often being so employed as to give to the design as a whole a most novel and distinctive appearance and a value in attraction which could not result from conventional use. This is the case as regards Fig. 17, the first and third — and the only printed — pages of a folder. In this instance the formation of the rules alone adds whatever of distinction the form possesses. Fig. 18 is another, the rules in the original, being printed in red,

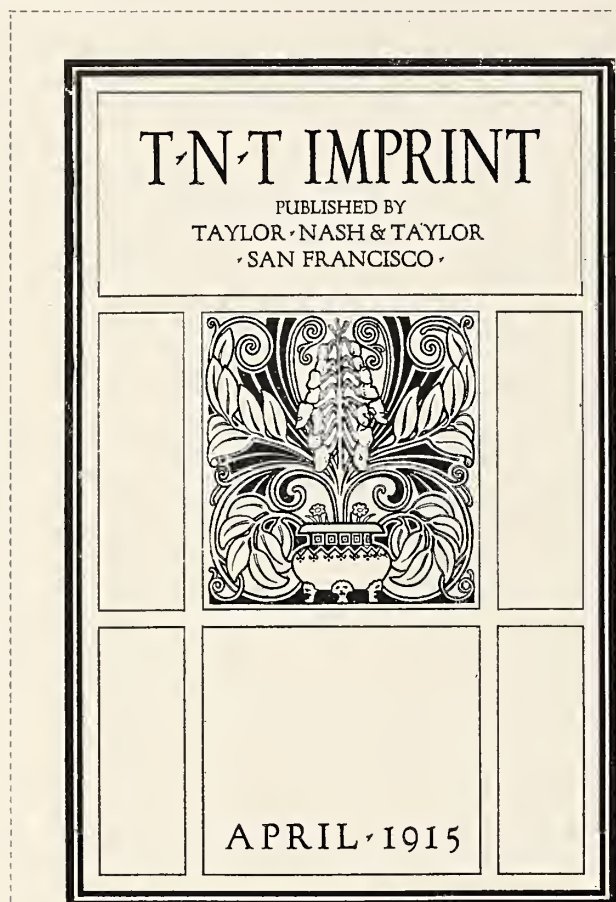


FIG. 19.

adding a delightful touch. The possibilities for lending character to a cover-design by the use of rule are suggested by Fig. 19. This example also demonstrates how an ornament, which would be difficult to handle without the assistance of the inside paneling, if indeed it did not appear altogether out of place, may be made to fit in the scheme by the background formed by rule. Understand, this cover is not shown as an example deserving of wide adaptation; such a great use of paneling would be out of place on anything except a cover-design. It is a style that at best should be seldom used, and even then the prominence of the rule and decoration ought to be subdued by being printed in a color of weaker tone than used for the type, which should always have the right of way. Simpler designs are in the great majority of cases much more satisfactory and require less time to produce.

A discussion of the use of rule in typographic display would be incomplete without some reference to the accepted style in treating printing of an ecclesiastical nature, such as, for example, titles of Christmas programs. This style has a basis in history. In the days of the manuscript books, treating almost universally of religious topics, it was the practice of the

letterers to draw lines of red across the sheet upon which they worked to guide them in their lettering. The lines not only served that practical purpose but were an element in the decorative scheme along with the initials. Because of its historical appropriateness not only in the use of the rules but the text or black letter as well, the treatment accorded Fig. 20 is thoroughly appropriate and interesting.

While Figs. 17, 18, 19 and 20 are shown here to illustrate possibilities in the use of rule, it is not with the idea that any of them, with the possible exception of the last, could not have been handled equally as effectively or more so by some different plan. Before deciding on such an arrangement, even for the limited use to which it may be put, the designer ought to consider what he has to gain by such a treatment, and if the gain can be seen to compensate for the loss in other respects, as it seldom will, then it may be followed. The dangers are great, however, hence the advisability of holding to simple arrangements at all times.

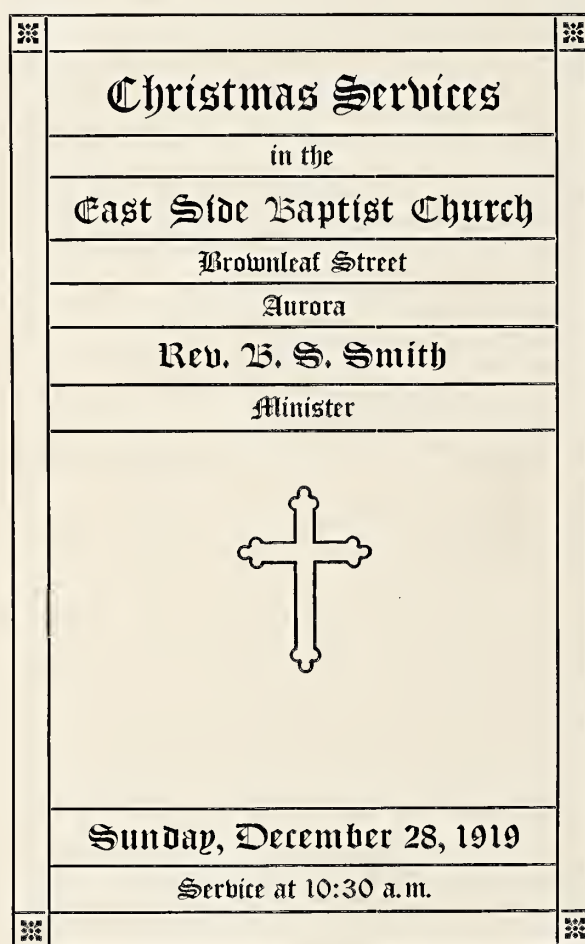


FIG. 20.

Many pages could be utilized to show how unusual arrangements of rules may give distinction to type-display. However, the examples given should suggest adaptations for all requirements. Care must be exercised at all times lest the rule arrangements we employ may dominate our type, always the most important feature. Readers must not be encouraged to so marvel at the originality of our rule patterns that they forget the type and the message it conveys.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

E. G. ROUTZAHN, New York city.—The poster, "The A. B. C. of Exhibit Planning," is quite unusual and should be strong in attracting attention because of its interesting character. It is reproduced.

STRANGE PRINTING COMPANY, Miami, Florida.—The blotter printed in blue and red-orange is neat. Its brevity in so far as copy is concerned, combined with the neat typographic dress and the excellent presswork, should provide excellent publicity for your house.

DAN R. CONWAY, Roundup, Montana.—The poster for the baseball game between the local printers and barbers, headed "Oh, Holy Mackerel, This is Terrible," is decidedly interesting in so far as the copy is concerned, and it has been displayed and arranged in good style.

J. REID HAMMOND, Philadelphia, Pennsylvania.—The "Capes" advertising-card is dignified in its general appearance and yet has the added advantage of being effectively displayed. As an item of advertising it has every quality for use by a high-grade store, such as the card suggests it was used for.

HARRY E. OSTMARK, Newark, New Jersey.—Specimens of your work in both typography and hand lettering are satisfactory. Most of the examples in your latest collection are characterful without being odd or bizarre, and this is a valuable quality, as distinction of form and design will go a long way toward getting attention.

THE MICHIGAN DRUG COMPANY, Detroit, Michigan.—The small book, "One Hundred Years," is one of the most interesting as well as pleasing hard-bound volumes we have seen for some time. Particularly interesting, of course, are the reproductions of advertisements and stationery used by the concern many years ago. Workmanship is high-grade in all respects.

JENKINS-CARLSON PRINTING COMPANY, Jamestown, New York.—Your blotter, "Right at Your Elbow," is striking in design, though we consider the central and explanatory group is quite too far from the heading and firm-name for clarity. It seems that you gave first attention to character and novelty in the design and have sacrificed legibility to attain those qualities.

A. B. DOERTY, Findlay, Ohio.—Specimens are neat and, in addition, they are effectively displayed. We find the letter-head samples printed for a prominent paper manufacturer especially good, the one for The Valley Market Gardens striking a new note in letter-head design in its unusual use of an illustration. Here, indeed, is a good excuse for taking up space on a letter-head, for it counts. Excellent taste is indicated in the choice of colors for printing.

HALL-GUTSTADT COMPANY, San Francisco, California.—The booklet, "Engagement Rings and Wedding Rings," is delightfully pleasing, daintily gotten up in such fashion as to be thoroughly appropriate. The cover-design is quite as interesting as it is inviting. Only the fact that the tint background and border are in

a pale blue, which would be lost in reproduction, prevents us from showing it for the suggestion value it might have for others of our readers.

CLARK-SPRAGUE PRINTING COMPANY, St. Louis, Missouri.—Your booklet, entitled "Two Blades of Grass," is decidedly attractive. The use of the Wild Grass cover-stock, watermarked with

streaks suggestive of blades of grass, adds interest to the title and is thoroughly appropriate. The miniature letter-head, with typewritten letter, which was inserted next to the front cover of the booklet is a decidedly novel idea, which, although not new, is not as generally used as it might be.

BUCKLEY, DEMENT & Co., Chicago, Illinois.—It is not to be wondered at that your firm requires larger quarters and equipment when one considers the general all-around effectiveness of the direct advertising you are producing for many clients. From a publicity standpoint we can not see how any of the pieces sent us could be improved, and they are nicely printed besides, thanks to the well-equipped factory and efficient organization which backs up your clever writers.

THOMAS C. EASTERLING, Philadelphia, Pennsylvania.—The miniature paper, *The Paradise Bulletin*, utilized by you to announce the birth of a daughter, is as interesting in make-up as it is in text. The paper contains four pages, 4 by 4½ inches. The first page is reproduced. The little card, sent with the two copies which were mailed to each person on the list, is clever, reading as follows: "We are mailing you two copies of *The Paradise Bulletin*, as you may want to read it twice.—Editor."

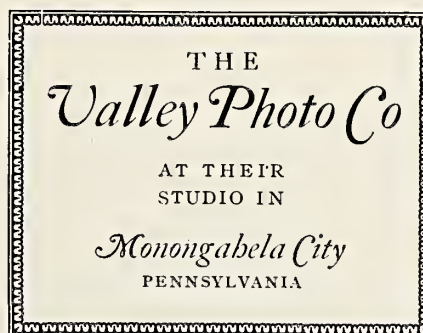
EARL ROCKFORD, Little Rock, Arkansas.—In so far as design is concerned you have handled the blotter for the Central Printing Company in good style. Publicity Gothic is a style of letter which is useful only in work where there is little matter, as it is difficult to read it in mass. This font provides capital letters only, and as these are very bold and generally closely spaced a difficult task is placed before readers. While the delicate tint used is satisfactory for the panel backgrounds it is entirely too weak for the display-line at the bottom. As a result of the weakness at the bottom and the great difference in tone or "color" the whole design is thrown out of balance.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—Your work continues excellent and we have no suggestions to make for its improvement. That you are capable of giving distinctive treatment to humdrum copy is indicated by your handling of the small advertisement for The Valley Photo Company, three of your arrangements being reproduced herewith. We regret that the original from which you worked is so damaged that we can not reproduce it also, just to show what real ability can accomplish. The writer prefers either of the other arrangements to the one the customer selected, No. 3, and would probably choose No. 1 as best, owing to the fact that it would more likely get the reader's eye than No. 2, which, it must be admitted, is pleasing.

GEORGE O. MCCARTHY, Hartington, Nebraska.—The booklet-cover for the twelfth anniversary banquet of the Knights of Columbus is quite neat. The only fault we have to find with it is minor—there is not sufficient space between the



No. 1.



No. 2.



No. 3.

Three single-column advertisements by Arthur C. Gruver, of Pittsburgh, Pennsylvania. The customer's selection was No. 3. Which do you prefer? Why? Read the review of Mr. Gruver's work, which will be found on this page.



Striking folder title-page by Fuller & Smith, Cleveland, Ohio. That part of the illustration showing the office and two men in the foreground was printed in black, while the part which shows the factory in the background was in a medium brown. The lettering was in a weak yellow-orange against a black background, while the same color was used as a tint background for the faces and hands of the two men in the foreground. A very pleasing and effective combination.

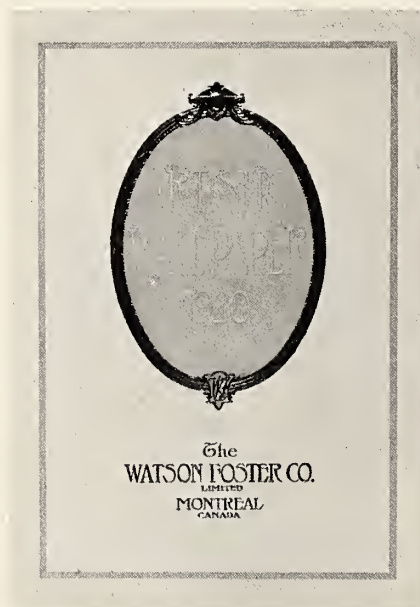
small lines of the page. The letter-heads for the *News* are interesting. While letter-spacing the roman capitals slightly improves their appearance, we feel that you have carried the practice too far in the letter-heads. The group in capitals immediately below the main line, which is set in italic capitals and lower-case, crowds that line too closely—a two-point lead at least should be added between the main line and this group. The business-cards are novel.

A LARGE COLLECTION of samples of advertising produced by The Lees Company, Advertising, Cleveland, Ohio, has been received by THE INLAND PRINTER. Every example in the entire collection is excellent. The company has not stopped with giving its clients excellent publicity in the matter of plan and copy, but has gone farther and dressed the mediums in such admirable form, in so far as artwork, typography and printing are concerned, as to fulfil in excellent fashion the first function of advertising— attracting attention. This, of course, materially increases the publicity value of the copy. We regret that the artwork, so effectively used, is of such nature and is so printed that we can not reproduce some of the specimens in a manner that would do them justice.

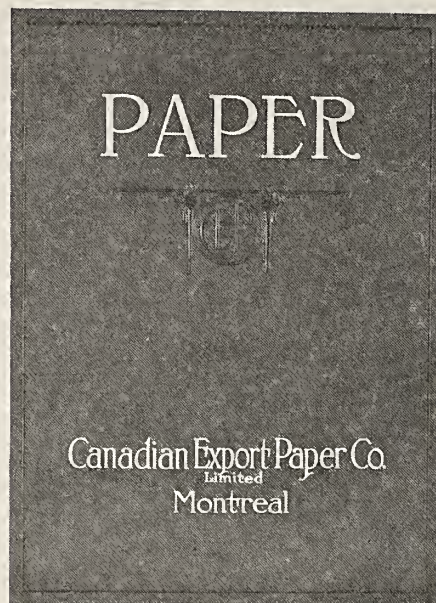
FULLER & SMITH, Cleveland, Ohio.—It is pleasurable indeed to sit here and look over the many handsome, striking and always effective examples of direct advertising which you have produced. No more effective style of artwork could be imagined for advertising than that which is used for the Lynex publicity. It gets your eye, grips your attention and pleases. Such work can come only from an organization of leaders, of specialists. The service of an organization like yours means business to every advertiser who has the good judgment to avail himself of it—that much is plain. Several of the examples are reproduced, but it must be remembered that

our miniature one-color reproductions are only suggestions of what the real articles are like, the colors used for printing being of such nature as to emphasize the excellence of the workmanship.

The Wahoo Wasp, Wahoo, Nebraska.—The large poster for the "Annual Red Tag Sale" of



Another attractive cover by The Mortimer Company. The group of lettering at the bottom and the decorative oval were printed in gold and embossed. The lettering in the oval was printed in a light, bright blue and also embossed, while a light gray was used for printing the inside of the oval and the plain rule outside border.



Pleasing cover of a beautiful booklet produced by The Mortimer Company, Limited, Ottawa, Ontario. The solid panel was printed in brown, while the lettering, showing in reverse, as indicated, was embossed, as was also the trade-mark beneath the main display line. The trade-mark, the effect of which is almost lost in the half-tone reproduction, was also printed in a deeper brown than the panel. Outside the panel there is a blind-embossed triple-rule border. Buff stock was used.

the Killian Brothers Company is excellent. Printing all the lines of the heading, as well as the border, in red, and all the classified items of the text in black, rather than scattering the color in spots over the page, not only presents a new idea in breaking up a form for colors that should exert a strong influence in attracting attention but makes the reading section much easier to read. A very pleasing feature is the nice balance attained in the arrangement of the illustrations and headings, which is all the more remarkable because of the large size of the poster, it being a seven-column two-page spread. We compliment both Mr. Dutton and Mr. Snyder on their good work.

THE MORTIMER COMPANY, LIMITED, Ottawa, Ontario.—Like all the examples of your product which we have had the pleasure of examining in the past, the latest collection received from you contains specimens representative of the best in both letterpress and lithography. Even those jobs designed for ordinary purposes, such as are all too often permitted to go through with a "slap and a bang," bear the impress of careful and intelligent craftsmanship. The lithographed letter-headings present a new departure from the conventional and ordinary in the element of suggestiveness carried, which is quite refreshing in view of the stereotyped form in which such work is usually handled. The booklets, "Paper," for the Canadian Export Paper Company, and "Artistic Wall Paper," for The Watson Foster Company, are beautiful. Owing to the faintness of the lines of the decoration appearing in reverse in the tint-plate used for the text-pages of the former, the apparent space separating the initials from the remainder of the words of which they are a part is too great. The covers of these two booklets are reproduced.

MICHAEL J. CYGANEK, Milwaukee, Wisconsin.—Letter-heads sent by you are interesting.



THE LAND
OF THE
WONDERFUL
LAMP
CHICAGO
ELECTRICAL
SHOW
COLISEUM
OCTOBER
11-25 1919

Lettering here lends the proper atmosphere to the subject and nature of the booklet, of which this is the title-page. Submitted by the Electrical Trades Exposition, Chicago, Illinois.

Considering the fact that you were manifestly handicapped in the matter of display-type, you did very well indeed with the store sale-bills, the display of these being quite effective in so far as arrangement and emphasis are concerned. The use of condensed block capitals should be avoided. While in the use of extra-condensed letters one gains in height, he loses relatively in the matter of width, and it is doubtful if anything of display effectiveness is gained by the use of such types, even in a small percentage of cases. Certainly much in the way of pleasing appearance is lost, and an inviting appearance in itself often goes a long way toward the attainment of the greatest display effectiveness.

ELECTRICAL TRADES EXPOSITION COMPANY, Chicago, Illinois.—You have handled the booklet, "The Japanese School Boy Learns of the Land of the Wonderful Lamp," in a thoroughly interesting manner. The lettering on the cover and title-page, approximating as it does the general appearance of Japanese characters, adds atmosphere to the piece, which, we feel, is sure to create interest. The title-page is reproduced.

GEORGE H. WETZEL, New Orleans, Louisiana.—On folder titles you are particularly clever, giving to them an unusual and distinctive touch in combination with good design, harmony and good color use. Another feature of your work which merits praise is the fact that paper of good quality is used, which helps immensely. The difference between the cost of good paper and poor paper on the average small job, as most of these appear to have been, is so little as to make it almost inexcusable for any one to use cheap and shoddy stock. Many a plain one-color specimen has been made inviting and attractive by a simple and dignified composition, good type and paper. This is the case with the folders and broadsides done for the Pan-American Life Insurance Company. Your letter-heads, we consider, are a little too decorative, though generally your ornamentation is in good taste.

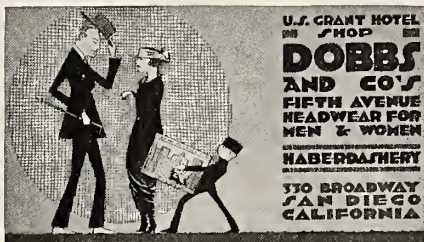
WILLIAM C. O'BRIEN, New York city.—Your card is both interesting and pleasing, though the lines of the central type-group could be spaced slightly farther apart to excellent advantage.

The tint of blue-green used for printing the border might well have been a trifle stronger. The menu and program for the outing of the Vreeland Advertising Press is quite novel, the title of the cover being printed on a pennant inserted through a slit in the front cover and tipped on the inside, the cover being a blindfold. The paper frame, cut out from the green cover-stock, in which the four text-pages, printed on India enameled, are inserted, represents a novel idea. The appearance would be better if there were more margin around the type. The paper frame of cover-stock should have been narrower to permit of that. For a souvenir of the occasion the novelty of this folder is a good feature.

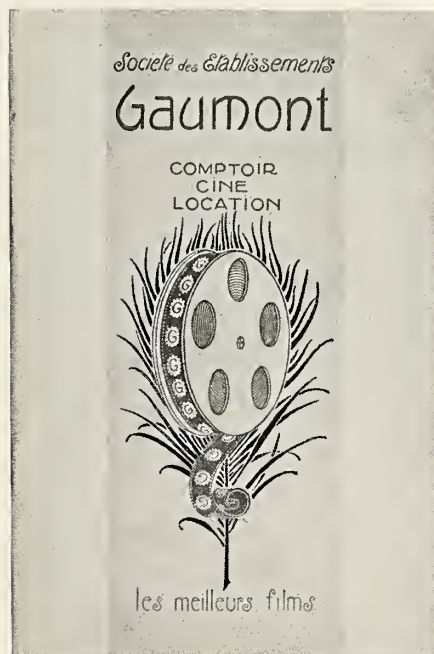
JOHN R. PRICE, New York city.—The folder for Willard F. Bucklin, printed in brown ink on India tint Japan stock, is very neat; its treatment is thoroughly appropriate to the nature of the business advertised, photography. We have no suggestions to make by way of improving the title-page, although the third and only other printed page would be improved if the ornament and initial letter at the bottom were removed, as the initial and the ornaments at either end of the title lines at the top of the page supply sufficient decoration. The business-cards and tickets are interesting in design, well displayed and nicely arranged, the only exception among these being the card for The Columbia Lunch, which appears crowded owing to the consistent use of capitals, and also because the two styles of type employed do not harmonize as regards shape. There is too much rule paneling on the slip advertising typewriter ribbons for Stafford's.

J. P. O'FUREY, Hartington, Nebraska.—The treatment accorded the letter-head for Barnhart Brothers & Spindler is excellent. It represents the handling of the novel Parsons series at its best. The cover of the booklet for the Cedar County Teachers' Institute was also well handled, though the lower of the two ornaments could have been omitted to advantage in order to gain a little white space from top to bottom to balance that at the sides. Two of the small blotters are good, although two others, headed "Create Interest and a Desire to Buy" and "Character and Exclusiveness," seem bottom-heavy because of the fact that the headings are so much narrower than the text-matter set full measure below. The rather ragged contour of the heading on the latter is an added fault, as is also the fact that the heading alone takes up half the space. All the work coming from your shop is interesting. The Thanksgiving Greetings folder done in yellow is attractive, as well as most unusual in format.

WATSON-JONES, INCORPORATED, San Diego, California.—While all the specimens in your latest collection are consistent with the high standard of quality which you have established in the past, the miniature cloth-bound book, "Battery B, 65th Artillery," strikes us as being something quite unusual. It is in excellent taste. The stationery for The Little Shop is quite distinctive, although it is a panel arrangement. The same style carried out, as it is, on all the forms used becomes, like a trade-mark, an important



Unique treatment of a business-card printed from a hand-drawn design by Watson-Jones, Incorporated, San Diego, California. The original was printed on light-brown stock in maroon, light olive and black, a most pleasing combination.



Cover of a most interesting booklet, a catalogue of motion-picture films, sent from our great sister republic, France, by Lucien Sene. Read review on this page.

element in the publicity of the firm. For a novel effect the style of the hand-drawn letter-head, envelope-card, etc., used by Dobbs & Co. is in a class by itself. Such a treatment would be out of place in many instances, but its very cleverness and novelty make it acceptable. It would have been impossible, so far as the writer can judge, to select colors, other than those used, which would result in such an effective appearance. The colors, deep maroon, black and olive, are seldom used together, and, while the effect produced is decidedly pleasing, the colors are responsible in no small measure for the novelty of the effect.

LUCIEN SENE, Paris, France.—The Gaumont film catalogue which you designed, and of which you have so kindly supplied us with a copy, is most interesting. There is so much about it that is unusual, as measured by the general practice in this country, that however much we would like to describe it minutely our space will not permit. Suffice it to say that American designers of printing would find much of a suggestive nature were they permitted to examine this noteworthy book. The cover is reproduced herewith, but it is in the text-pages that such striking variance with our own styles is noticeable. Though the latter are decidedly ornate it would seem that the very nature of the subject advertised permits such treatment. We see no good reason, however, just because a light blue-gray was necessary in the illustrations that appeared on almost every page, why that color should be employed for printing lines of very small type. The book would be improved from both the standpoints of legibility and appearance if all the type were printed in black—in appearance because the pages would be less "spotty," and in legibility because good eyes and strong light are necessary to read the small type that is printed in the weak gray. One of the text-pages is reproduced. The handling of the portraits of "movie" stars is something entirely new, the effect being highly decorative, though likenesses have been retained to good advantage.

GEORGE H. SHOEFFER, Lebanon, Pennsylvania.—The only fault with "The Rosery" invoice is with the selection of types. Neither the Litho Copperplate Gothic nor the Engravers Bold is a good style for such an involved display because those styles are in capital letters only

and are therefore difficult to read, also because they have little beauty. An old-style roman would have been a much better style of type for this heading, and the variations afforded by capitals, lower-case and italic would not only serve to improve emphasis but, by overcoming the monotony produced by a consistent use of capitals, would add variety and interest to the design. "The Quality Print Shop" invoice is altogether too "fussy," the ornamentation reducing the type to a whisper, as it were. Type and decoration present a very complex effect in the manner in which they are used, and there is no harmony between the four styles of type employed.

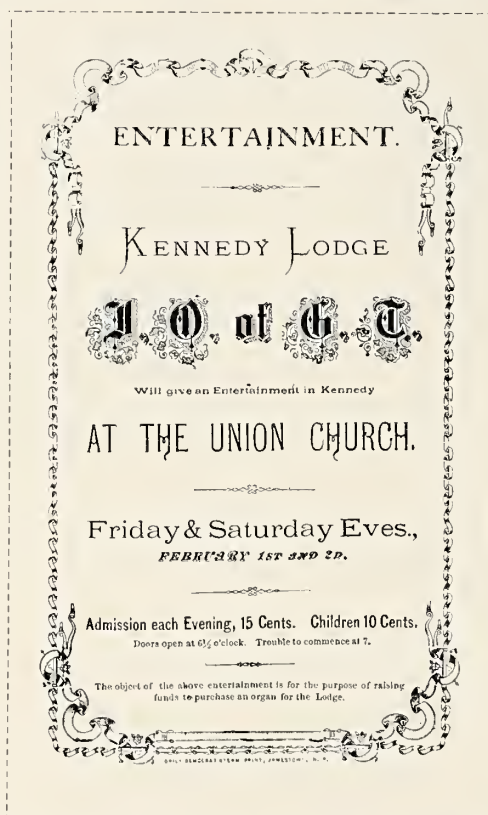
EDWARD C. STERRY, Jamestown, New York.

—We thank you for sending us the specimens of work done "some forty-three" years ago by the Journal Press, where you are now employed. In contrast with your own fine work of today they provide an interesting comparison which demonstrates the remarkable improvement which has been brought about in the printing business, and especially in the designing of type. Our Caslon 471, Kennerley, Goudy, etc., would seem to be the ultimate of perfection in comparison with the types in use forty-three years ago, as may be seen by reference to one of the examples you have sent us. What will the next forty-three years bring forth? We predict that in so far as types are concerned the improvement will be negligible, if there be any. In the use of type much remains to be learned—by the majority at least. You are handling your own work in excellent fashion, all of it being particularly strong in display and effective from a publicity standpoint. The large book, "Art Metal Advertising," is admirably treated; the text-pages are particularly interesting. The text-pages of the Alpha Zeta annual are placed too low on the paper pages, and where small groups appear alone on the pages, as they do in several instances, these groups appear below the center of the page and overbalanced. Presswork is not at all what it ought to be on this book.

THE INLAND PRINTER once each year receives a large collection of specimens from the St. Bride Foundation Printing School, London, England. Each year the work appears better, especially in so far as typography is concerned, although the presswork has ever been consistently good. Of the samples of presswork we particularly admire a sheet upon which seven large process half-tones are printed in four colors. One of these plates, a reproduction of the interesting painting, "The Last Match," is approximately fourteen by eighteen inches in size, and the excellent manner in which it has been printed reflects credit on those having its production in charge. The poster advertising the opening of the 1919 fall term is sensibly composed and effectively displayed. The writer would prefer a somewhat stronger color than the orange for the display-lines; a little red added to the color used would effect the proper change. The scope of the school's activities is indicated by the fact that in the collection of samples sent us there are a number of examples of music printing, marbling, lithography, offset, as well as typography and letterpress printing.

H. BOOTH, New Bedford, Massachusetts.—In display and arrangement the several specimens you have sent us are satisfactory. The only criticism we have to make is that you use larger sizes of type than necessary or desirable on letter-head designs. Understand, we do not recommend holding to such small sizes as copper-plate printers and engravers usually employ on personal and professional headings, for the use of such sizes would mean a loss of advertising effectiveness on commercial headings. Complete effectiveness in that respect could be secured with

slightly smaller type than you use. The result would be more pleasing and a saving of space for writing would be accomplished. The large size of type used for the theatrical stock company is permissible on account of custom, if for no other reason, but the initial letters printed in a weak orange seem to recede from the type printed in black, on account of the weakness of tone of the orange. A strong red-orange would have served the purpose of embellishment even better, while its stronger tone would cause it to balance better with the black. Items in a design that are to be printed in the weaker color should be enough stronger in tone—that is, blacker—to compensate for the loss incident to their being printed in a weaker color. The personal heading you



Edward C. Sterry, Jamestown, New York, has contributed this interesting title-page, done more than forty years ago in the plant where he is now employed. We must admit that the type-faces the typographer of today has to work with are far and away superior to those in use at that time. In addition, great improvement has been made in the art of type composition.

have arranged for Mr. Whitlow, in which an effect of dignity and reserve is desirable, should have been set in capitals instead of lower case, and also in much smaller sizes of type.

WILLIAM H. PEAT, Springfield, Massachusetts.

—The roster of the Headquarters Printing Company, Service of Supply, United States Expeditionary Forces, Tours, France, is well designed and printed. The only thing we do not like about it is the style of type used for printing the line in a half circle at the top and the fact that the line is so set, although the nature of the form, for reasons of conventionality rather than because it looks as well as it would if set in a straight line, offers somewhat of an excuse for so handling the line. Mr. Peat's letter accompanying the specimen should prove interesting to our readers and is therefore quoted, in part: "The job was set by myself, and, taking into account the materials I had to work with, I consider it a very good job. Both American and French type were used; the rules were French, much to the pressman's delight, if the expression on his face at the time he was making it ready counted for

anything. The names were set in American type, eight-point Harris, and had to be run a column at a time, not having enough capitals to set all the names at one time. Don't know how old the border is, but it was French, and I had a delightful time changing the bad pieces. The eagle and stars were drawn by a friend of mine in the Engineer Corps, and I had to send the drawings to Paris to have cuts made. The evenness of the impression and color was much better than the pressman anticipated. The job was printed on a National jobber by Robert F. Torregrossa, of New York city."

THE BRITTON PRINTING COMPANY, Cleveland, Ohio.—The catalogue for The Cleveland Twist Drill Company is a splendid piece of work in all

particulars. A catalogue for machinist's tools is about as particular a piece of work as a printing-plant can be called upon to produce, and the book you have turned out should serve admirably. Realizing that such a catalogue must stand all kinds of usage, particular attention has been given to durability. The strong limp leather binding in itself is a great protection, but that would not be enough if the inside pages were printed on flimsy stock. The selection of a special formula bond-paper, developed to resist oil and water, for the text-pages gives to those pages the greatest measure of strength. Furthermore, we note the fly-leaves are securely sewed, corners are rounded and indexes are tabbed to resist the roughest of treatment. The handling in two colors of the tables on the text-pages, which give the sizes and prices of the various tools, should make the matter of distinguishing different types of tools easy and facilitate finding the proper tool without chance of error. We have examined a number of similar catalogues and, outside the binding, which is customarily done in limp leather, we do not recall any which measure up to the standard of this one in all particulars. The booklet, "Robertson Process—Metal, Gypsum, Asphalt," is beautiful. Presswork is excellent and artwork pleasing, striking and effective. Yellow as the second color on the text-pages has been admirably handled, a fact worthy of mention, as it is so frequently employed in poor taste.

The Mentor, Charlestown, Massachusetts.

—Here is a most interesting publication, edited, published and printed by the inmates of the state prison, the issue received bearing the subtitle "Special Lifer's Number." We have found interesting many of the articles written by men sentenced to life imprisonment. The copy, of course, was sent for comment regarding typography and printing, not for an opinion of its contents. Nevertheless, the fact that these men are interested in their publication and take pleasure in preparing articles for it must call forth admiration. The cover of the issue is printed in green and gold on light green cover-stock, the border, cut-off rules between lines of the title, and a large cut of the Liberty Bell, being printed in gold and the lines of type in green. Quite too large a portion of the cover is printed in the gold. Improvement would result if only the border and rules were in gold, the large cut of the bell being in green along with the type. The name of the paper should be larger in order to balance well with the design. The cut-off rules are too heavy, four-point being used where two-point would be sufficiently strong. The text-pages are quite satisfactorily printed, but the type-pages are not in proper relation to the paper pages, being either too wide or not deep enough to be in pleasing proportion and to present properly balanced margins. As it is, the top and bottom margins are far and away too large for the front and back margins. The large border units which have been used in lieu of dashes between articles are entirely too prominent and "spotty"—plain dashes would be preferable.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Livingston Press.

How many printers today really devote any time of consequence to a study of their trade in an endeavor to keep abreast of its progress? I wouldn't hazard a guess, but for the benefit of those who do not, it may well be pointed out that they are missing a golden opportunity to better the quality of their product, to correct the evils in management and operation of their plants, by not extending the horizon of their vision or garnering some of the ideas and up-to-date methods employed by their fellow workers in the printing-trade.

The educational institutions of this country, in which experts are employed to give instruction in the professions and trades, for years have followed the policy of sending these men out into the active, productive field of their respective lines for their own good, the good of the institutions and of those who come to them for knowledge, to carry on an investigation of the latest methods, to study the trend of progress — to keep up to date. These men, experts though they may be, find it necessary to learn what their fellow workers are doing if they are to give the utmost in service. If such a thing is essential to them, then it seems essential to the man who desires to produce something worth while in his trade; as, for example, the production of good printing. A new system of cost-finding here, a new piece of equipment or a new method there — all might prove worth investigating.

I am moved to discuss this matter of keeping up to date after glancing over a small publicity sheet gotten out by the Livingston Press, Bennington, Vermont. In the first column I find this announcement:

"After three months' good, hard labor in Boston, having charge of one of the large printing-plants near the city, Manager Livingston of THE LIVINGSTON PRESS, has returned to Bennington and is prepared to give his customers the benefit of his experiences.

"Mr. Livingston had complete administration of the business affairs and the mechanical end of the plant, handling all classes of print-

ing, from the weekly newspaper to the 364-page catalogue in three colors. . . .

"Mr. Livingston, while in Boston, had the opportunity of visiting some of the largest printing-plants in New England, and the experience is of great value."

Whether or not Mr. Livingston went to Boston for the special purpose of investigating what other printers were doing in the trade, I do not know, but there is undoubtedly truth in the statement that his firm will be able to give its customers better service as a result. Not all printing-plant proprietors can do as Mr. Livingston has done, possibly, but there are other and ample means of stepping out of one's own narrow path and marching in the front ranks of progress. With the rapid advancement that printing and advertising are making, continuous study of the trade should be more essential than ever.

The Livingston Press has begun the publication of a new house-organ of the same name, *The Livingston Press*. It is a small single sheet which is reproduced here (Fig. 1). The initial number is a disappointment typographically. Set in newspaper style, it violates about all of the rules of pleasing newspaper make-up, including style of headings, character and size of type used in headings, waste of white space, use of black type, etc.

Increased Prices.

The "why" of higher prices in these times is something that engages the attention of the purchaser of any sort of a commodity. Watch the deal in a clothing store where the clerk is engaged in the sale of a \$60 suit of clothes.

"Why," says the prospective purchaser, "two years ago I could have bought this same suit for \$35 or \$40."

"Yes," replies the clerk, "but look how the price of wool has advanced, how rent has gone up," etc.

Of course the customer knew in a general way about these advances, but he wanted to hear it personally. That its customers may have at

The Livingston Press

Bennington, Vermont

September 18,

Vol. 1 No. 1

The Prodigal Returns

MANAGER LIVINGSTON HAS HAD A THREE MONTH'S BUSINESS TRIP TO THE LARGER FIELDS OF PRINTING

Return: Full of "Tops" and the Latest Ideas in Printing. No Whiskies Back. All His Former Customers and Any New Ones

After three months' good, hard labor in Boston, having charge of one of the large printing plants near that city, Manager Livingston of THE LIVINGSTON PRESS, has returned to Bennington and is prepared to give his customers the benefit of his experiences.

Mr. Livingston had complete administration of the business affairs and the mechanical end of the plant, handling all classes of printing from the weekly newspaper to the 364 page catalog in 3 colors.

Combined with one of the best equipped printing plants in southern Vermont, Mr. Livingston's ability as a printer of the better class gives the business man of Bennington Printing Service second to none.

As good clothes help to determine the character of the man, so does the print matter of the firm or business man help to determine their character.

Mr. Livingston while in Boston, had the opportunity of visiting some of the largest printing plants in New England and the experience is of great value.

THE LIVINGSTON PRESS is deeply grateful for your patronage in the past and will endeavor to merit it in the future.

What I Would Do

These suggestions—mostly written plans proposed by executives who use more opportunity in their own businesses—perhaps you can use them with profit.

I'd be a JEWELER

I would advertise a free testing service as follows: "Style and beauty demand that the prongs holding your diamonds in their settings be slender. In time these tiny prongs become worn; so to insure the safety of your stones we have inaugurated a free testing service. Bring in your rings occasionally and let us make sure that the stones are secure in their settings. Should a new setting be necessary, we can make the change in a few hours."

I would call this service "free diamond insurance." It would undoubtedly bring many people into my store, to whom I could show the latest designs in mountings after I had tested the stones.

I'd be a BANKER

And wished to increase the deposits in the savings department, I would advertise that to every new depositor I would give as a souvenir—for a rainy day—an inexpensive umbrella.

It is surprising how few people have umbrellas. People having plenty of most everything will frequently be found scurrying around trying to find an umbrella when it suddenly starts to rain and both would be good things to have for a rainy day.

We want to do business in a business way.

Our prices are based on known costs of production.

We do not cut prices to meet competition.

We believe we are in business to help you accomplish your aims.

We believe in giving our best service to every buyer, be his order large or small.

We will not lower our standards to secure or hold orders.



HELLO!

Mr. Business Man

We are open again for business and would appreciate an opportunity to serve you.

THE LIVINGSTON PRESS



FIG. 1.

first hand the reasons for the increased prices in printing, the Pierce Printing Company, in its house-organ, *Direct Advertising*, sets forth in detail some of the things that make printed matter cost the consumer more. Buyers of printing, the company states, often are unable to understand increased prices. The printer does not always give a satisfactory explanation. In addition to increased overhead costs and costs of paper the Pierce company offers these startling percentages for consideration:

First.—Wages: Since 1910 the average increases in wages that have been granted employees in our plant are as follows:

Compositors.....	30 per cent
Linotype operators.....	36 per cent
Cylinder pressmen.....	44 per cent
Binders	40 per cent

Second.—Equipment: According to data secured by the Statistical Department of the United Typothetae since 1910:

Type has increased.....	140 per cent
Metal.....	50 per cent
Other composing-room equipment up to.....	35 per cent
Platen-presses.....	80 per cent
Cylinder presses.....	35 per cent
Bindery equipment.....	40 per cent

I believe that it is a wise thing on the part of printers to give all the publicity possible to the reasons that enter into the increased prices of printed matter. Such publicity will undoubtedly result in a better understanding between the printers and their customers. The same kind of publicity on the part of the producers of many other kinds of products within recent months has been successful.

Another Blotter.

There are a lot of news editors scattered over the country who are wont to give advice something along this line to staff writers and correspondents: "Don't bring me any photographs of men. Get me photographs of pretty women; these are the kind of pictures the readers are interested in and want to see."

These men who determine the character of your daily news reading possess a keen judgment of that which is interesting and, beyond that, a keener judgment of what will attract interest. That's why they insist on the photographs of beautiful women. Their lead has been followed by many in the advertising field, as you will notice if you will follow closely the illustrations in much of the advertising literature of the present time. Certainly, it can be the only reason for the illustration found on the blotter issued by the Colonial Printing Company, Boston, Massachusetts, which is reproduced here (Fig. 2). There is no connection between the picture of the girl and the subject-matter—but who will say that the illustration does not serve its purpose in that it's attractive and gets attention?

The Colonial Printing Company uses the blotter to carry an appeal for the use of blotters as advertising mediums. It says: "The man who denies the strength of the blotter as an advertising medium is wrong. We can name a score of concerns that have built new trade through no advertising other than that on blotters mailed at fixed intervals.

"The blotter holds its own in that no one consigns it to the waste-basket. It goes by the brass rail directly into the hands of the executive in the inner office, where it is kept and used.

"Those selling the consumer may be interested to know that not thirty per cent of housewives have a blotter in the home."

One possible objection to the Colonial Printing Company's blotter is that an abundance of type-matter has been crowded into the available space, making the text rather difficult reading, but the meat of a good advertising message is there.

The Lowe Printing Company.

The Lowe Printing Company, Coffeyville, Kansas, is distributing a mighty forceful argument for direct-by-mail advertising in a booklet it has just printed under the title, "*The Postman Serves All.*" It is one of a series

of "talks" which the company is sending out "to suggest new ideas to those who now use direct advertising, and to offer reasons for using it to those who are using only 'general' mediums." The writer does not make the mistake of insisting that direct advertising is the only method and to be used to the exclusion of all other forms, but does show very clearly that direct advertising will serve in a way that general advertising can not. As the company puts it, "You are concentrating on the 'sure money' by using the direct form." Further on the writer adds:

"The one big idea, however, is that direct advertising eliminates all waste by reaching only those who you know can purchase your goods; takes the gambler's chance out of your advertising account and gives you as nearly a 'cinch bet' as you can expect today."

The booklet argues that direct advertising is a confidential communication in which one can quote prices and illustrate goods more freely than in other forms of advertising. Then it sums up:

"Direct advertising can be applied to your business if you sell goods or service, whether it be pickles or anvils; an auto service station or a college."

The argument the Lowe Printing Company puts forth is not especially new or original beyond the point where it deals with the local situation, yet the author has brought together some of the well-grounded arguments to which every printer can well afford to give publicity at every opportunity with a view of


creating a wider interest in direct advertising and, as a result, a greater use of printed literature.

The cover-design, printed in the original in two colors, is shown as Fig. 3. The text is printed in blue on white book-stock, with a triple rule in blue and orange across the top of the page.

The Holmes Press.

"Let's prepare a little earlier this year." This slogan occupies the "return space" on the upper left-hand corner of the envelope used by the Holmes Press in sending out a direct advertising appeal. It refers to Christmas, of course.

Within is a folder, showing excellent taste as to type and make-up, advising the placing of orders now for specially printed Christmas cards. It may seem to some a bit early to begin advertising Christmas wares, but in no class of workmanship is time more necessary for quality products than in printing, and the Holmes Press points this out in its folder.



WRONG—dead wrong!

¶ The man who denies the strength of the blotter as an advertising medium is wrong. We can name a score of concerns who have built new trade through no advertising other than that on blotters mailed at fixed intervals. ¶ The blotter holds its own in that no one consigns it to the waste basket. It goes by the brass rail directly into the hands of the executive in the inner office, where it is kept and used. ¶ Those selling the consumer may be interested to know that not thirty per cent. of housewives have a blotter in the home! ¶ We originate anything from letterheads and sales letters to blotters and catalogues, writing and editing the copy, photographing the commodity to be pictured, attending to the engraving, selecting color schemes, engineering the presswork, compiling the mailing list, addressing the envelopes and mailing. This service department is conducted by a man who formerly headed the advertising department of a Chicago corporation, the promotion division of a nationally-known South Bend enterprise and the service section of a New York magazine. He will call on request.

COLONIAL PRINTING CO.
509 SUDBURY BUILDING, BOSTON, MASS.

FIG. 2.

Recent years have seen much in the way of propaganda for early Christmas shopping. If it is a desirable thing in ordinary lines, then it seems to me to be doubly so in the matter of specially printed messages of good will at this season, when of all times the patron wants his personal work to be of a high quality. Plenty of time will afford him the opportunity to get such work.

Other printers may well take a cue from this piece of advertising of the Holmes Press. Individual, personal cards are coming into their own, just as the personal stationery has taken a hold. Properly advertised, early enough in the season, orders ought to be sufficient to help out in what sometimes is a lagging period for printers.

Good advertising, among other things, must include one essential point — it must let the public know what wares you have to offer. That is as true of printing as of anything else. Recently a printing concern in the Middle West sent out an advertising appeal to the women of the community to buy personal stationery — stationery with their home address printed on the paper and envelopes. With the appeal went a sample sheet of paper and an envelope, carrying the address

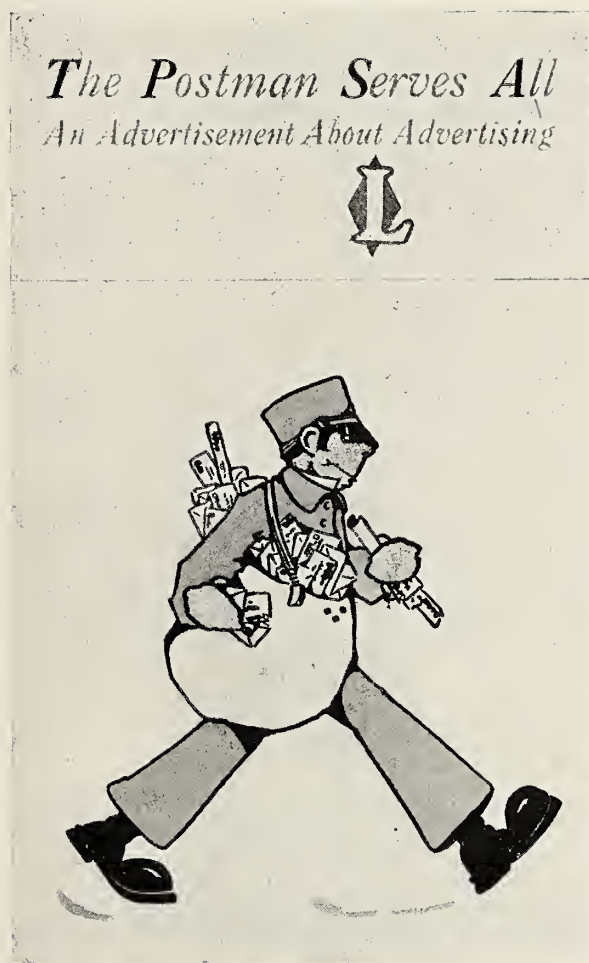


FIG. 3.

of each one personally, and a price-list. The printing firm got a big return from this piece of advertising. Practically every woman who bought had this to say:

"Why, I had no idea we could buy specially printed stationery at such a figure. I always thought that such stationery cost so much that it would be out of the question for me to order it."

And the printer in question made a price on the stationery that was no lower than what any other printer would charge

for doing the work. The comments he heard only go to show how little those who are not habitual users of printing know of printing, its costs and uses.

As an enclosure the Holmes Press sent out a sample Christmas card. It is a stock card, with the usual Christmas decora-



FIG. 4.

tion in color, though there is nothing distinctive about the type or the message contained thereon. The folder sent with the card states, however:

"We can offer you a variety of selections in cards similar to this one. Or, if you desire to avoid the prepared designs, we will originate one for your special use."

Headwork and Letter-Heads.

Two specimens of letter-heads, taken from *The Thinker*, the house-organ of the Mortimer Company, Limited, Ottawa, Canada, are reproduced here (Fig. 4). As examples of distinctive printing and designing I consider them exceptional. There is a character and fitness about each that takes it out of the ordinary run of letter-heads, proving what I have asserted before, that thought and care in the production of letter-heads will make of them as effective and impressionable pieces of advertising as any sort of printed material.

Of one, the Mortimer Company says, "Doesn't your mind immediately focus on china and glassware?" And of the other, "You may not be able to pull a fish out of the picture, but you will feel the 'big open water' and 'see the sails.'"

Sending Proofs by Airplane.

In its house-organ, *Imprint*, the Hugh Stephens Publishing Company, Jefferson City, Missouri, tells how it was among the first printers in the West to utilize airplane transportation in carrying proof. It happened, according to *Imprint*, that there was urgent need in Sedalia, the seat of the state fair, for certain registration blanks. The type had been set, but the official in charge had not seen a proof. A proof was sent by air in forty-five minutes and the job was finished in short order.

"Our Monthly Message."

The Con. P. Curran Printing Company, St. Louis, Missouri, issues a monthly publication, *Our Monthly Message*, which it terms "the official organ of the railroad printing buyer." One distinctive feature of the magazine is the effective illustration carried on the front cover. The September cover bore an excellent half-tone of President and Mrs. Wilson, made from a photograph taken during their visit to that city.

THE COSTS OF JOB-PRINTING—BOOKLET AND BETTER PRINTING COSTS.*

NO. 9.—BY R. T. PORTE.



THE printing business, during the past year or so, has been somewhat stirred by attempts to increase business, or rather increase the amount of printing done, by calling attention to what "direct advertising" will accomplish. Paper manufacturers and organizations have joined in the chorus, and printers have been urged to go after more business, have been told how to get more business, and have been shown methods of laying out plans and suggesting work or printing that the buyer might use to his own advantage.

by the average commercial printing-office is not over the ten per cent. There are exceptions, as some printing-offices specialize in this sort of thing, and get a goodly portion of their business from direct advertising media.

Not every printer can design a booklet, or make a suggestion for an advertising campaign. Most printers are printers. They know how to turn out a good piece of printing, and know the art of printing. If one man understands that, he is doing well and will keep himself busy keeping up with the times. To combine printer and advertising man or service man requires exceptional ability, and for that reason the average printer is not getting the proportion of direct advertising printing that he might get.

But the average printer can increase this business by keeping his eyes open, for by copying and improving good

CLASS A—SHEETS 12 BY 18 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	3½ Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.55	\$2.40	\$3.25	\$4.10	\$4.90	\$5.70	\$6.55	\$7.40	\$9.10
250.....	1.75	2.60	3.45	4.30	5.10	5.90	6.75	7.60	9.35
500.....	2.00	2.85	3.70	4.55	5.35	6.15	7.05	7.90	9.65
750.....	2.25	3.10	3.95	4.80	5.60	6.40	7.30	8.20	9.95
1,000.....	2.50	3.35	4.20	5.05	5.85	6.65	7.55	8.45	10.25
1,500.....	2.90	3.75	4.65	5.60	6.30	7.10	8.05	8.95	10.75
2,000.....	3.30	4.15	5.05	6.05	6.70	7.55	8.55	9.45	11.25
2,500.....	3.70	4.55	5.45	6.50	7.20	8.00	9.05	9.95	11.75
3,000.....	4.10	4.95	5.85	6.95	7.65	8.45	9.55	10.45	12.25
3,500.....	4.50	5.35	6.25	7.35	8.10	8.90	10.00	10.95	12.75
4,000.....	4.90	5.75	6.65	7.75	8.55	9.35	10.45	11.45	13.25
4,500.....	5.30	6.15	7.05	8.15	9.00	9.80	10.90	11.95	13.75
5,000.....	5.70	6.55	7.45	8.55	9.45	10.25	11.35	12.40	14.25
5,500.....	6.10	6.95	7.85	8.95	9.90	10.70	11.80	12.85	14.75
6,000.....	6.50	7.35	8.25	9.35	10.35	11.15	12.25	13.30	15.25
6,500.....	6.85	7.75	8.65	9.75	10.80	11.60	12.70	13.75	15.75
7,000.....	7.20	8.15	9.05	10.15	11.25	12.05	13.15	14.20	16.20
7,500.....	7.55	8.55	9.45	10.55	11.65	12.50	13.60	14.65	16.65
8,000.....	7.90	8.95	9.85	10.95	12.05	12.95	14.05	15.10	17.10
9,000.....	8.60	9.65	10.65	11.75	12.85	13.85	14.95	16.00	18.00
10,000.....	9.25	10.35	11.40	12.55	13.65	14.75	15.85	16.90	18.90

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	3½ Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.35	\$2.15	\$2.95	\$3.80	\$4.60	\$5.40	\$6.20	\$7.00	\$8.60
250.....	1.50	2.30	3.10	3.95	4.75	5.55	6.35	7.15	8.80
500.....	1.70	2.50	3.30	4.15	4.95	5.75	6.60	7.40	9.05
750.....	1.90	2.70	3.50	4.35	5.15	5.95	6.85	7.65	9.30
1,000.....	2.10	2.90	3.70	4.55	5.35	6.25	7.10	7.90	9.55
1,500.....	2.50	3.30	4.10	4.95	5.75	6.70	7.55	8.35	10.00
2,000.....	2.90	3.70	4.50	5.35	6.15	7.15	8.00	8.80	10.45
2,500.....	3.30	4.10	4.90	5.75	6.55	7.60	8.45	9.25	10.90
3,000.....	3.65	4.50	5.30	6.15	6.95	8.00	8.90	9.70	11.35
3,500.....	4.00	4.90	5.70	6.55	7.35	8.40	9.35	10.15	11.80
4,000.....	4.35	5.30	6.10	6.95	7.75	8.80	9.80	10.60	12.25
4,500.....	4.70	5.65	6.50	7.35	8.15	9.20	10.25	11.05	12.70
5,000.....	5.05	6.00	6.90	7.75	8.55	9.60	10.70	11.50	13.15
5,500.....	5.40	6.35	7.30	8.15	8.95	10.00	11.10	11.95	13.60
6,000.....	5.75	6.70	7.65	8.55	9.35	10.40	11.50	12.40	14.05
6,500.....	6.10	7.05	8.00	8.95	9.75	10.80	11.90	12.85	14.50
7,000.....	6.45	7.40	8.35	9.35	10.15	11.20	12.30	13.30	14.95
7,500.....	6.80	7.75	8.70	9.75	10.55	11.60	12.70	13.75	15.40
8,000.....	7.15	8.10	9.05	10.10	10.95	12.00	13.10	14.15	15.85
9,000.....	7.80	8.80	9.75	11.80	11.75	12.80	13.90	14.95	16.75
10,000.....	8.40	9.45	11.45	12.50	12.55	13.60	14.70	15.75	17.60

Table No. 9.

Cost of composition, make-ready and running at hour-cost of \$1.40 per hour for composition and \$1.00 per hour for platen-press.

A careful review of a thousand or more jobs in a number of printing establishments showed that the run of this class of work was not very large — not nearly so large as the average run of office forms, stationery, accounting forms, etc. I did not keep track of the actual percentage, but I should judge that it was about ten per cent.

That this percentage is too small, any one will at once concede. I did not include such things as handbills, dodgers, and other cheap work, but included booklets, folders, prospectuses and general advertising matter. Street-car cards and window-cards were also excluded as usually these are specialties. But the actual amount of direct advertising matter done

*NOTE.—This is the ninth of a series of ten articles on the costs of job-printing. Copyright, 1919, by R. T. Porte.

CLASS A—SHEETS 12 BY 18 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.60	\$2.10	\$2.55	\$3.45	\$4.35	\$5.20	\$6.05	\$7.85	\$9.65
250.....	1.80	2.30	2.75	3.65	4.55	5.40	6.25	8.05	9.90
500.....	2.05	2.55	3.00	3.90	4.80	5.65	6.50	8.35	10.20
750.....	2.30	2.80	3.25	4.15	5.05	5.90	6.75	8.55	10.50
1,000.....	2.55	3.05	3.50	4.40	5.30	6.15	7.00	8.90	10.80
1,500.....	2.95	3.45	3.90	4.85	5.75	6.60	7.50	9.40	11.35
2,000.....	3.35	3.85	4.30	5.30	6.20	7.05	8.00	9.90	11.90
2,500.....	3.75	4.25	4.70	5.75	6.65	7.50	8.50	10.40	12.45
3,000.....	4.15	4.65	5.10	6.15	7.10	7.95	9.00	10.90	13.00
3,500.....	4.55	5.05	5.50	6.55	7.55	8.40	9.50	11.40	13.50
4,000.....	4.95	5.45	5.90	6.95	8.00	8.85	9.95	11.90	14.00
4,500.....	5.35	5.85	6.30	7.35	8.45	9.30	10.40	12.40	14.50
5,000.....	5.75	6.25	6.70	7.75	8.90	9.75	10.85	12.90	15.00
5,500.....	6.15	6.65	7.10	8.15	9.35	10.20	11.30	13.40	15.50
6,000.....	6.55	7.05	7.50	8.55	9.75	10.65	11.75	13.90	16.00
6,500.....	6.95	7.45	7.90	8.95	10.15	11.10	12.20	14.40	16.50
7,000.....	7.30	7.85	8.30	9.35	10.55	11.55	12.65	14.90	17.00
7,500.....	7.65	8.25	8.70	9.75	10.95	12.00	13.10	15.40	17.50
8,000.....	8.00	8.60	9.10	10.15	11.35	12.45	13.55	15.90	18.00
9,000.....	8.70	9.30	9.90	10.95	12.15	13.35	14.45	16.85	19.00
10,000.....	9.40	10.00	10.60	11.75	12.95	14.15	15.35	17.75	20.00

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.40	\$1.85	\$2.30	\$3.15	\$4.05	\$4.90	\$5.75	\$7.45	\$9.15
250.....	1.50	2.00	2.45	3.30	4.20	5.05	5.90	7.65	9.35
500.....	1.75	2.20	2.65	3.50	4.40	5.25	6.10	7.90	9.65
750.....	1.95	2.40	2.85	3.70	4.60	5.45	6.35	8.15	9.95
1,000.....	2.15	2.60	3.05	3.90	4.80	5.70	6.60	8.40	10.20
1,500.....	2.55	3.00	3.45	4.30	5.20	6.15	7.05	8.85	10.70
2,000.....	2.95	3.40	3.85	4.70	5.60	6.60	7.50	9.30	11.20
2,500.....	3.35	3.80	4.25	5.10	6.00	7.05	7.95	9.75	11.70
3,000.....	3.75	4.20	4.65	5.50	6.40	7.45	8.30	10.20	12.20
3,500.....	4.10	4.55	5.05	5.90	6.80	7.85	8.75	10.65	12.65
4,000.....	4.45	4.90	5.45	6.30	7.20	8.25	9.20	11.10	13.10
4,500.....	4.80	5.25	5.80	6.70	7.60	8.65	9.65	11.55	13.55
5,000.....	5.15	5.60	6.15	7.10	8.00	9.05	10.10	12.00	14.00
5,500.....	5.50	5.95	6.50	7.50	8.40	9.45	10.55	12.45	14.45
6,000.....	5.85	6.30	6.85	7.90	8.80	9.85	11.00	12.90	14.90
6,500.....	6.20	6.65	7.20	8.30	9.20	10.25	11.40	13.35	15.35
7,000.....	6.55	7.00	7.55	8.65	9.60	10.65	11.80	13.80	15.80
7,500.....	6.90	7.35	7.90	9.00	10.00	11.05	12.20	14.25	16.25
8,000.....	7.25	7.70	8.25	9.35	10.40	11.45	12.60	14.70	16.70
9,000.....	7.90	8.40	8.95	10.05	11.20	12.25	13.40	15.55	17.60
10,000.....	8.50	9.10	9.65	10.75	11.90	13.05	14.20	16.35	18.50

Table No. 10.

Cost of composition, make-ready and running at hour-cost of \$1.60 per hour for composition and \$1.00 per hour for platen-press.

effects and using a little selling ability he can secure a few orders for booklets and envelope stuffers or circulars with little or no competition. It will mean a little study and effort, and can not be gotten as easily as an order for some letter-heads that the customer already wants, or some wedding invitations, or a program for the ladies' literary society. To go after this business requires considerable thought, experience and originality, or means taking the ideas of some one else and working them over for another purpose. Those who specialize in this class of work soon discover what it is worth to do it, and having cost systems they are able to arrive at some safe figure. The printer who has never printed a folder or booklet or handled such work in a high-class manner will, in most cases, shoot wide of the mark, and figure either too high or a way too low.

In the two classifications of work given in the past two months I have covered all the average kinds of commercial job-printing, and the third classification is the printing of circulars, booklets and advertising matter requiring special care, using high-grade inks, careful make-ready, good register and producing a first-class job.

The tables printed this month cover work of this character, and by using the hour-costs that will suit your condition you can easily figure the cost of printing such work. The scales run to only five hours and ten thousand impressions, but may be extended in your "Recipe Book" to larger amounts.

Usually booklets are printed four or eight pages at a time, and each form may be figured separately to get the lock-up time and make-ready time. In fact, each form should be considered a separate job. A job with two colors should be

cover-ink in one or more colors. Extra thin papers which require very slow feeding should be figured from the tables, as it will be necessary to run much more slowly than on ordinary work.

These tables will help answer the question for the printer who is seeking to go after the direct advertising and to increase his business. He can not get by on this class of work if he uses lower figures or if he figures this work like ordinary commercial printing. If he does, he must slight the work and then the whole job is spoiled and is not worth the paper it is printed on. If direct advertising is to be worth while it must be printed properly, and if the printer can not do this work in a high-class manner he had better keep to the ordinary kinds of printing and never mind dabbling into the direct advertising game, as he will only disgust the advertiser and perhaps spoil

CLASS A—SHEETS 12 BY 18 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.75	\$2.30	\$2.85	\$3.90	\$4.95	\$6.00	\$7.00	\$9.00	\$11.00
250.....	1.95	2.50	3.05	4.10	5.15	6.20	7.20	9.20	11.20
500.....	2.25	2.80	3.35	4.40	5.45	6.50	7.50	9.50	11.50
750.....	2.50	3.05	3.60	4.65	5.70	6.75	7.80	9.80	11.80
1,000.....	2.75	3.30	3.85	4.90	5.95	7.00	8.10	10.10	12.10
1,500.....	3.25	3.80	4.35	5.40	6.45	7.50	8.65	10.65	12.65
2,000.....	3.75	4.30	4.85	5.90	6.95	8.00	9.20	11.20	13.20
2,500.....	4.25	4.80	5.35	6.40	7.45	8.50	9.70	11.75	13.75
3,000.....	4.75	5.30	5.85	6.90	7.95	9.00	10.20	12.30	14.30
3,500.....	5.20	5.80	6.35	7.40	8.45	9.50	10.70	12.85	14.85
4,000.....	5.65	6.30	6.85	7.90	8.95	10.00	11.20	13.40	15.40
4,500.....	6.10	6.75	7.35	8.40	9.45	10.50	11.70	13.95	15.95
5,000.....	6.55	7.20	7.80	8.90	9.95	11.00	12.20	14.50	16.50
5,500.....	7.00	7.65	8.25	9.40	10.45	11.50	12.70	15.05	17.05
6,000.....	7.45	8.10	8.70	9.90	10.95	12.00	13.20	15.60	17.60
6,500.....	7.90	8.55	9.15	10.40	11.45	12.50	13.70	16.10	18.15
7,000.....	8.35	9.00	9.60	10.85	11.95	13.00	14.20	16.80	18.70
7,500.....	8.80	9.45	10.05	11.30	12.45	13.50	14.70	17.10	19.25
8,000.....	9.25	9.90	10.50	11.75	12.95	14.00	15.20	17.60	19.80
9,000.....	10.15	10.80	11.40	12.65	13.90	15.00	16.20	18.60	20.90
10,000.....	11.00	11.65	12.30	13.55	14.80	16.00	17.20	19.60	22.00

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.50	\$2.00	\$2.50	\$3.50	\$4.50	\$5.50	\$6.50	\$8.45	\$10.40
250.....	1.65	2.15	2.65	3.65	4.65	5.65	6.65	8.60	10.60
500.....	1.85	2.40	2.90	3.90	4.95	5.95	6.95	8.90	10.90
750.....	2.05	2.60	3.15	4.15	5.20	6.25	7.25	9.20	11.20
1,000.....	2.25	2.80	3.35	4.40	5.45	6.50	7.50	9.50	11.50
1,500.....	2.75	3.30	3.85	4.90	5.95	7.00	8.00	10.00	12.00
2,000.....	3.25	3.80	4.35	5.40	6.45	7.50	8.50	10.50	12.50
2,500.....	3.70	4.30	4.85	5.90	6.95	8.00	9.00	11.00	13.00
3,000.....	4.15	4.75	5.35	6.40	7.45	8.50	9.50	11.50	13.50
3,500.....	4.60	5.20	5.80	6.90	7.95	9.00	10.00	12.00	14.00
4,000.....	5.05	5.65	6.25	7.40	8.45	9.50	10.50	12.50	14.50
4,500.....	5.50	6.10	6.70	7.85	8.95	10.00	11.00	13.00	15.00
5,000.....	5.95	6.55	7.15	8.30	9.45	10.50	11.50	13.50	15.50
5,500.....	6.40	7.00	7.60	8.75	9.90	11.00	12.00	14.00	16.00
6,000.....	6.80	7.40	8.00	9.20	10.35	11.45	12.50	14.50	16.50
6,500.....	7.20	7.80	8.40	9.60	10.80	11.90	13.00	15.00	17.00
7,000.....	7.60	8.20	8.80	10.00	11.20	12.35	13.45	15.50	17.50
7,500.....	8.00	8.60	9.20	10.40	11.60	12.75	13.90	15.95	18.00
8,000.....	8.40	9.00	9.60	10.80	12.00	13.15	14.30	16.40	18.50
9,000.....	9.20	9.80	10.40	11.60	12.80	13.95	15.10	17.30	19.50
10,000.....	10.00	10.60	11.20	12.40	13.60	14.75	15.90	18.20	20.50

Table No. 11.

Cost of composition, make-ready and running at hour-cost of \$1.80 per hour for composition and \$1.20 per hour for platen-press.

figured as two jobs, allowing the right amount of time for the composition of each form. If machine composition is used, this should be added at the full price paid for it, and if it is secured from a trade plant, at least ten per cent should be added for handling. In this way a correct cost for the printing of the job may be ascertained.

This method is also right for the use of the other tables that have been printed. Each form must be treated as a separate item, and then the total for the job figured.

All forms of close register work, such as three and four color work, can be figured from these tables by allowing at least one hour for the lock-up, plus the composition. Jobs run with gold or metal ink will be safely figured from these tables. This includes printing covers with heavy ink, also covers with

CLASS A—SHEETS 12 BY 18 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.90	\$2.65	\$3.20	\$4.45	\$5.70	\$6.80	\$8.00	\$10.25	\$12.50
250.....	2.10	2.75	3.40	4.65	5.90	7.00	8.20	10.45	12.70
500.....	2.40	3.05	3.70	4.95	6.20	7.35	8.55	10.80	13.05
750.....	2.70	3.35	4.00	5.25	6.50	7.70	8.90	11.15	13.40
1,000.....	3.00	3.65	4.30	5.55	6.80	8.05	9.25	11.50	13.75
1,500.....	3.60	4.25	4.90	6.15	7.40	8.70	9.95	12.20	14.45
2,000.....	4.20	4.85	5.50	6.75	8.00	9.35	10.65	12.90	15.15
2,500.....	4.80	5.45	6.10	7.35	8.60	9.95	11.30	13.60	15.85
3,000.....	5.40	6.05	6.70	7.95	9.20	10.55	11.95	14.30	16.55
3,500.....	5.95	6.65	7.30	8.55	9.80	11.15	12.60	14.95	17.25
4,000.....	6.50	7.25	7.90	9.15	10.40	11.75	13.20	15.60	17.95
4,500.....	7.05	7.80	8.50	9.75	11.00	12.35	13.80	16.25	18.65
5,000.....	7.60	8.35	9.05	10.35	11.60	12.95	14.40	16.85	19.35
5,500.....	8.15	8.90	9.60	10.95	12.20	13.55	15.00	17.45	20.00
6,000.....	8.70	9.45	10.15	11.55	12.80	14.15	15.60	18.05	20.65
6,500.....	9.25	10.00	10.70	12.10	13.40	14.75	16.20	18.65	21.30
7,000.....	9.75	10.50	11.25	12.65	14.00	15.35	16.80	19.25	21.90
7,500.....	10.25	11.00	11.75	13.20	14.55	15.90	17.35	19.85	22.50
8,000.....	10.75	11.50	12.25	13.70	15.10	16.45	17.90	20.45	23.10
9,000.....	11.75	12.50	13.25	14.70	16.10	17.50	19.00	21.60	24.30
10,000.....	12.75	13.50	14.25	15.70	17.10	18.50	20.05	22.75	25.50

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.55	\$2.15	\$2.75	\$3.85	\$5.00	\$6.20	\$7.40	\$9.55	\$11.65
250.....	1.70	2.30	2.90	4.00	5.20	6.40	7.60	9.75	11.85
500.....	1.95	2.55	3.15	4.30	5.50	6.70	7.90	10.05	12.15
750.....	2.20	2.80	3.40	4.60	5.80	7.00	8.20	10.35	12.45
1,000.....	2.50	3.10	3.70	4.90	6.10	7.30	8.50	10.65	12.75
1,500.....	3.05	3.65	4.25	5.45	6.65	7.85	9.05	11.20	13.30
2,000.....	3.60	4.20	4.80	6.00	7.20	8.40	9.60	11.75	13.85
2,500.....	4.15	4.75	5.35	6.55	7.75	8.95	10.15	12.30	14.40
3,000.....	4.70	5.30	5.90	7.10	8.30	9.50	10.70	12.85	14.95
3,500.....	5.25	5.85	6.45	7.65	8.85	10.05	11.25	13.40	15.50
4,000.....	5.75	6.40	7.00	8.20	9.40	10.60	11.80	13.95	16.05
4,500.....	6.25	6.95	7.55	8.75	9.95	11.15	12.35	14.50	16.60
5,000.....	6.75	7.50	8.10	9.30	10.50	11.70	12.90	15.05	17.15
5,500.....	7.25	8.00	8.65	9.85	11.05	12.25	13.45	15.60	17.70
6,000.....	7.75	8.50	9.15	10.35	11.60	12.80	14.00	16.15	18.25
6,500.....	8.25	9.00	9.65	10.85	12.15	13.35	14.55	16.70	18.80
7,000.....	8.75	9.50	10.15	11.35	12.65	13.90	15.10	17.25	19.35
7,500.....	9.25	10.00	10.65	11.85	13.15	14.40	15.65	17.80	19.90
8,000.....	9.75	10.50	11.15	12.35	13.65	14.90	16.15	18.30	20.45
9,000.....	10.75	11.50	12.15	13.35	14.65	15.90	17.15	19.30	21.45
10,000.....	11.75	12.50	13.15	14.35	15.65	16.90	18.15	20.30	22.45

Table No. 12.

Cost of composition, make-ready and running at hour-cost of \$2.00 per hour for composition and \$1.40 per hour for platen-press.

the chances of obtaining his business, whereas a printer who understands the proposition and can deliver the goods will make good. This class of business must be done in a high-class manner; if cheap methods are used the whole printing business will be hurt thereby. Bad work, slovenly presswork and poor composition, hurrying up and rushing the job through to cheapen it, will ruin it and make it worth nothing either to the printer or the advertiser.

You will note that I have included in Class A a larger sheet of paper than in Class A of the other sets of tables printed in the past two issues. This larger sheet is included, as many jobs of direct advertising or folders and circulars come within this size, and also because presses 12 by 18, and sometimes larger, are used on this work.

Right now I hear some printer saying that platen-presses, unless they are of the extra heavy type, should not be used for good circulars and booklets. This is a sad error. I have seen hundreds of very fine jobs successfully run on the ordinary platen-press where they have been handled right. Quite large half-tones, tints and colorwork are successfully handled. This, of course, is in the quantities contemplated by the tables. At that, I have known of some large editions run on the ordinary platen-press with excellent results. The 12 by 18 platen-press can do a whole lot more work than most printers think, and a pressman with a pride in his business, together with good composition, can do wonders.

I look to see this part of the business go ahead with leaps and bounds as printers discover that they can make good money doing this class of work, and also that doing this class of work and putting some brainwork into it means that commercial printing will follow right along with the advertising matter.

This article completes the tables and scales that will be presented with this series. I hope that printers everywhere have awakened to the fact that such tables and scales are worth while, and that others will discover tables and scales that will be valuable; and if they have not the time or the inclination to work them out I will be very glad to receive the ideas and will try to do something with them.

During the past few months I have received a few suggestions that are worth while, and perhaps I shall have an opportunity to work them out and give them to the readers of THE INLAND PRINTER. I am in hopes that many more will be received. In fact, this idea was one of the things that impelled me to write these articles and give the tables. It seemed to me that others might have some ideas along the same lines and would suggest tables that would help to make the printing business better and do away with the many errors that are being made every day.

If you have an idea, will you not send it in? Or, if your "Recipe Book" contains something that has been a big help to you, will you not give others an opportunity to profit by it also?

In fact, I should like to see a department, even if it was ever so small, where each month one or more "Recipes" might be published, that those who have "Recipe Books" might add to the many they already have collected. It is only by this exchanging of ideas and methods that we can bring out improvements and better methods.

Next month I am going to publish a page or two of estimates showing practical application of the tables given and also using the tables for binding published last year. These estimates will all be simple jobs — plain commercial work — yet filled out on the estimate blank will show just how estimates can be prepared correctly and a right price on a job ascertained. Each one will be on a blank, and reproduced by an etching, showing the actual figures as made by the estimator on the blank recommended for use.

This will then close this series of articles, and while you are reading these lines, I contemplate being busy preparing another series, which I hope will prove as useful as so many of you have said this series has been.

EVEN SO.

BY ABE SHILLINGS.

There once was a printer, a nice man to meet,

Spent most of his time a-hustling the street
Hunting for jobs and quoting a price

While his family at home was living on rice.

He got discouraged and thus ended his life;

To the orphanage his children, the poorhouse his wife.

On his board marker this epitaph ran:

"A mighty good printer but poor business man."

PRINTER AND FAMOUS JOKESMITH.

BY S. H. HORGAN.

Charles F. Browne, "Artemus Ward," was a printer's devil in the shop of the Norway (Maine) *Advertiser* in 1847. Thirty years later his successor in that essential though much ridiculed job was Don C. Seitz, the well-known business manager of the New York *World*. So the compilation of the book "Artemus Ward, A Biography and Bibliography," by Don C. Seitz, could not have fallen into more competent or sympathetic hands.

"Artemus Ward" died at the age of thirty-three years, but during his short manhood he gave his generation, during the period of the Civil War, the laughter they very much needed as a tonic. That he was a genial jester is shown by the anecdotes recorded here from the Sunday afternoon when, a boy of twelve, he got some boys to help catch all the hens they could and crowd them into the one-room country school. The result was that when Miss Teacher came next morning she found it would require two days to put the school into proper sanitary condition, the two days' vacation being what young Browne had worked so hard for. Then on his death-bed there was much difficulty in getting him to take the bitter medicine prescribed. His dearest friend held out a spoonful of the medicine.

"My dear Tom," said Artemus, protestingly, "I can't take that dreadful stuff."

"Come, come! Take it, my dear fellow, just for my sake. You know I would do anything for you."

"Would you?" said Artemus, faintly, grasping Tom's hand. "Then you take it, Tom."

As a tramp printer Browne zigzagged across the country from his home town until as a "comp." on the Toledo (Ohio) *Commercial* he jumped from the "case" to "copy-writing." His fame, though, as a fun-maker began while he was a local reporter on the Cleveland *Plain Dealer*. On January 30, 1858, the following appeared, and with it the nom de plume "Artemus Ward," by which he was afterwards best known:

LETTER FROM A SIDE-SHOWMAN.

Mr. Artemus Ward, proprietor of the well-known side-show, writes us from Pittsburg as follows:

"The Plane Dealer:

"Pittsburg, Jan. 27, 1858.

"Sir: i write to no how about the show bisnes in Cleeveland i have a show consisting in part of a Calorny Bare two snakes tame foxies &c also wax works my wax works is hard to beat, all say they is life and nateral curiosities among my wax works is Our Saveyer Gen taylor and Docktor Webster in the ackt of killing Parkman. now mr. Editor scratch off few lines and tel me how is the show bisnes in your good city i shal have hanbils printed at your offis you scratch my back and i will scratch your back, also git up a grate blow in the paper about my show don't forgit the wax works.

yours truly

ARTEMUS WARD, Pittsburg Penny

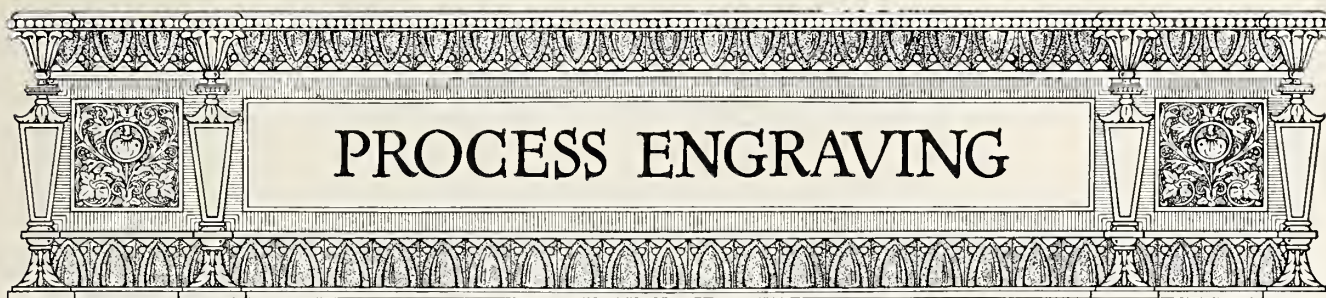
"p S pittsburg is a 1 horse town. A.W."

We believe Mr. W. would do well with his show here, and advise him to come along immediately.

It is well known that President Lincoln frequently sought solace from the terrible load he was bearing by reading the sayings of Artemus Ward, and the story of the historical cabinet meeting of September 22, 1862, when the President read his famous Emancipation Proclamation, is well recorded in this book from the lips of Secretary of War Stanton, who was shocked by the President opening that memorable meeting by reading some chapters from a book by Artemus Ward.

Ward's last months of life were spent lecturing in London, where he was a surprising success, drawing large audiences. The English press tried hard to analyze his humor, and one amusing feature of this book is the extracts from London papers in which they endeavored to discover the secret of his laughter-making power, when one might as well try to describe the mystery of love. Others have tried to imitate Ward, but have proved counterfeits; there will never be another Artemus.

Besides the 317 pages of biography there are 19 pages of bibliography, the result of painstaking research.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

China is Learning the Latest Methods.

"We cut by the wood, half ton, lion," is a sign appearing near a doorway in a Chinese seaport, according to a reader who is traveling in that country. He writes: "I could understand that they sold cut wood by the half ton, but what the lion was doing in the wood-yard, unless he was there as an attraction, or for sale, prompted me to go into the shop, when the mystery was solved in a most unexpected way. I found it was an engraving place where an old wood-cutter had associated with Chinamen of a younger generation who professed to know how to do half-tone and line engraving. They had a camera in the yard and evidently did the work out of doors. They showed me a few proofs rubbed from the blocks, which were coarse but evidently photoengraving. What they tried to convey through the sign was that they engraved in wood, half-tone and line."

History of the Photoengravers' Association.

H. C. C. Stiles, of Washington, District of Columbia, suggests that a history of the photoengravers' association should be compiled. If Mr. Stiles will put this in the form of a motion it will be seconded immediately and will be followed by another motion, carried unanimously, that Mr. Stiles be selected as the editor of this history, with Messrs. Tenny and Folsom, of Boston; Gatchel and Levy, of Philadelphia; Wilson, of New York; Bragdon, of Pittsburgh; Benedict and Houser, of Chicago, and Sanders, of St. Louis, as assistants. During the past eight years the history of the organization has been most faithfully recorded in that model of trade association publications, *The Photoengravers' Bulletin*, so that it would be only necessary for Mr. Stiles and his staff to recall, or dig up, history prior to that time. Much of this history will be found in the files of *THE INLAND PRINTER* going back to 1887 when photoengraving was just crawling along. Later it developed anemia and might not have survived but for the doses of scales and cost-finding which Dr. George H. Benedict prescribed for it.

Get It in the Negative.

It is now many years since this department advised against the practice, then growing, of making a flat half-tone negative so as to give the finisher plenty to do in re-etching the higher lights. The able editor of the *British Journal of Photography* denounces the custom in these words:

"Fine etching" is the retouching work which the artist's department of a photoengraving shop carries out by covering parts of the engraved plate with an etch-proof varnish and then giving the portions which are left uncovered a further etching. In our opinion, formed from twenty years' experience in ordering half-tone engravings, this fine etching is the bane of the half-tone process, when a facsimile reproduction of tones is concerned. We know too well what the fine etcher can do toward 'improving' the block. His improvements are very

often done to remedy defects in the making of the screen negative from which the engraved plate is printed. But the practice is so firmly established in the photoengraving trade that there is no prospect of getting rid of it, although it has been shown that the half-tone block is capable of giving an almost exact facsimile reproduction without any fine etching whatever. Experience with blockmakers will enable the purchaser to place his patronage with one who depends more largely on the photographic work than the touching-up of the fine etcher."

Standardizing Process Inks.

The Powers Colorotype Company, of New York, has standardized the three-color and four-color inks used in proofing its process color-plates. This is a movement toward efficiency that has been long desired by the color-printer. Once the inks are standardized the printer can always buy the same inks and the ink manufacturer can maintain the standard and at the same time sell the inks at a better price. The album entitled "Process Inks," just to hand from the Sinclair & Valentine Company, illustrates this economy perfectly. Though this sample-book shows fifteen different yellow inks, six reds and seven blues which are kept in stock subject to telephone order, John J. Carroll, the sales manager, says it is necessary to make at least fifty different shades of process inks to match up the engraver's progressive proofs sent with the orders for colored inks.

The Engraver Worm Has Turned.

W. Livingston Larned is one of the few writers who is able to understand the engraver's position in the printing arts. He tells of advertising departments who look upon the engraver as a moral outcast. He is telephoned for, kept waiting in the outer hall and then cussed on general principles. The engraver is abused because his limits are not understood and because people who order engravings do not know the first thing about the trade. Copy that is out of proportion to the size to which it is to be reduced is sent to the engraver. Then distemper, which is a color mixed with white, is a treacherous medium when the artist does not know just how the white he is using will photograph, some makes of white photographing much darker than others. Again, the time allotted to the engraver in which to do his work is where the customer sins most. Generally the artist is given plenty of time, after which the customer will procrastinate before the copy is given to the engraver with the injunction that it must be turned out in the shortest possible time. The customer has no thought for hurried orders already in the engraver's hands; he cares only for his own job. He knows nothing of the uncertainties accompanying the photoengraving processes at every step. The little niceties of treatment possible in every piece of engraving are omitted when work is rushed through and then

the engraver is accused of slighting it. Engravers are awaking all over the country to their importance in the advertising and printing trades. The day has arrived when the advertising department brings its copy to the engraving house and learns when it will be delivered. In other words, the engraving worm has turned.

News Notes of Processwork.

Half-tones that were 5d. per inch in England before the war are now 10½d. per inch. The charge for a minimum of fourteen square inches is 12s. 3d.

Tennant & Ward, 103 Park avenue, New York, announce that they have a few copies of "Horgan's Half-Tone and

of saving camera and printing time it might be well for them to investigate some of the machines for doing this. There are for instance: The Huebner-Bleistein machines of Buffalo; the Lithotex and Printex machines of New York and the Boedicker machine of Minneapolis. Gustav R. Mayer, an authority, says that the Huebner-Bleistein photo-composing machines were the first in this field commercially and their present equipment consists of a composing camera, a small and a large photo-composing machine, and the whirlers or plate-coating machines. These machines have been in use for several years in four large lithographic plants. The Boedicker photo-litho machine, Mr. Mayer says, is not a camera for making negatives, but designed



Mount Pelee, as Seen From the Canadian Northern Railway, Near Lucerne, British Columbia.
The route taken by the National Editorial Association on its "Victory Tour."

Photomechanical Processes" for sale to libraries and others seeking this out-of-print book.

A record for photography and half-tone blockmaking is claimed for the *London Daily Mail*, whose photographer took a snap-shot of the editor of the *Paris Matin*, fourteen minutes later showed him a print from the snap-shot, and twenty minutes after that a proof of a half-tone block made from the snap-shot print.

Le Procédé, the French process monthly, edited by H. Calmels, comes to hand after an interruption of five years caused by the great war. In its opening lines the editor offers his pious homage to the great number of processworkers who have died on the field of honor, and expresses sympathy for the even greater number of wounded. Processworkers in this country beg to join in these sentiments and hope that never again may *Le Procédé* cease publication for a similar reason.

Cameras for Several Exposures on One Plate.

"Inventor" sends in, for an opinion, sketches of a camera which he has designed for making several exposures of different copies on a single sensitive plate.

Answer.—The writer learned his photography by making ferrotypes in 1870 with what was called Wing's Multiplying Camera, which had a repeating back. The plate-holder was moved along to take several exposures on one sensitized plate, so that "Inventor's" idea was in use at least fifty years ago. As there are many at this time striving to devise some method

and built for making prints on litho metal plates, by contact printing, up to 10 by 12 inches, and for larger work by projection from a small half-tone or line negative, though Mr. Boedicker intends to make contact prints up to 18 by 24 inches by contact printing. "Inventor" will notice that the chances for his invention are slim.

NUT MEATS FOR PRINTERS.

BY ABE SHILLINGS.

Printing is as healthy as any other business if you keep the place clean.

Spending time on competitive estimates is one of the surest roads to the poorhouse.

Because you are a good printer it is no sign you can get rich quick starting in the printing business.

What! Did you say most of your type is not on the point system? Man, you missed your calling. You should run a museum.

The publisher who has not gone to a cash-in-advance system for subscriptions is missing some of the most happy and satisfactory moments of his life.

Old-style racks and stands let the type-cases gather dust and disease-germs, and were used in the time of Ben Franklin. Is your office any improvement over those of a hundred and fifty years ago?



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Require Partnership in Reform Movements.

There is a question as to how far a newspaper should go in taking the brunt of public controversies or in heading reform movements; not that the newspaper should hesitate about taking part in such controversies, but how much responsibility it should accept in leading or favoring them.

We have known newspapers to create interest in reforms, only to be thrown down later, and without reason, by the public they had endeavored to serve. For instance, a city has been allowed to become corrupt and immoral because of official indifference and public unconcern. The resulting dirty mess is discussed on the streets, in clubs, at social parties and at dinner-tables. In the pulpits, even, gingerly reference may be made to the bad situation. Public sentiment there is a plenty, but it is not aroused to organized action. Friends of the editor ask him why he does not discuss the matter in his paper. Others declare he should take hold of it without gloves and force the community to "do something." Then he does so. He tears off the lid of official indifference and incompetence, shows up the bad features that have developed, declares that for the good name of the community things should be remedied — and then approaches an election like a hero, relying upon the good people of the community to uphold him in his fight. The aforesaid good people may not have been effusive in their support of his efforts, but may have quietly remained in the background, save for hushed endorsements of his course. Then politics enters into the campaign; party fealty and success seem imperiled and the "good people" begin to wobble in their loyalty to the reform movement that has been started. Election night comes and the votes are counted, with a majority sustaining the acknowledged indifferent and corrupt officials — and Mr. Editor is left high and dry, without official or other support for his efforts. Yes, the passive public has been served. But the newspaper alone has to bear the stigma of defeat and suffer the consequences, which are often the bitter malice of those who were attacked and the loss of prestige and public patronage.

A city may be abused by franchise-holding corporations whose greed is working against the interests of the public. The editor sees it, and the people see it. Prominent business men enlist him to start a war on the corporation, and he goes in. He is a good fighter and backs the corporation to the wall. A court action follows and legal technicalities rob the movement of success. Then those who have urged the campaign withdraw and shun responsibility, while the editor and his newspaper suffer.

Intolerable fakes victimize the people of a city or county, and the newspaper exposes them. It creates interest in the matter, of course, but how much thanks does it get for thus gathering enemies?

Not to be reactionary or pessimistic, but to warn against ill-advised campaigns of this kind is the foregoing written.

The editor nowadays is a business man of importance and responsibility. He has business and family connections sacred to himself and all. Is it for him to blaze the way for reforms that the best people and his best friends will not participate in? Should he be the goat?

Analyze the subject from any angle, and the conclusion is plain that beyond calling attention to such things and reporting progress of reforms or of actions started, mentioning fakes and informing the public, the newspaper should be careful about having the public slops thrown onto it alone. Any other business is just as much responsible in a campaign or a fight for the public weal as the newspaper. Most of us have seen how other business men shy at such responsibility and how competitors stand back and wait for any advantage that may accrue from mistakes made by a rival editor. Then why take the jump into such cesspools alone? Would it not be safe and sane to make sure of a real partnership with other lines of business in such matters and then go ahead?

Collecting All Subscriptions at the Same Time.

What we believe is a unique idea is being successfully worked out by Editor Hugh Savage of the *Leader*, at Duncan, Vancouver Island, British Columbia. Mr. Savage gets all his subscriptions dated January 1 and then collects from his whole list of subscribers during the months of December and January. He says he likes this system, and he was somewhat surprised that the writer could not see the advantages of it. First, Mr. Savage claims that with the subscription money all paid in within thirty or sixty days he has the money to use for improvements or to pay indebtedness and thus stop interest. That is the chief point and argument in favor of the plan. If a new subscriber to his paper is secured in March, Mr. Savage induces the subscriber to pay only such amount as will carry his subscription to the following January. If in September, he follows the same course, and in this way he works his list all to the same date — and then proceeds to collect cash in advance for the following year. Of course subscribers are given a little leeway, say until the first of February, before their names are actually dropped from the subscription list; after that date, however, he takes their names off, and he says they are usually back on again before long.

In any office we were ever connected with, the most satisfaction in the newspaper business was to have the office collecting week by week, every month in the year, enough cash to make the pay-roll and not have to borrow to discount bills. That is always an ideal situation, it seems to us. We have the office help to handle a running business of that kind and it can be attended to without any undue rush or jar of the force. However, should we have all the subscribers, even though only a thousand, coming into the office in bunches and all within a month, it would take all the time of one person to handle the accounts and keep everything checked up properly. The

remainder of the year would be a rest spell for the clerks, or it would necessitate a vacancy in the office, to be filled again when the next rush time should come — not at all convenient, to our notion.

But the system has merit and is worth thinking about by practical newspaper men. The fact that one good business man has adopted the system and likes it commends it most certainly, even though we are too old-fashioned to like the idea in its entirety.

Have Your Advertising Rates Printed in a Convenient Form.

There is a psychological effect in having your advertising rates as well as your prices for jobwork printed and in some handy form to call to the attention of customers. Frequently persons step into a newspaper office to buy advertising who have no idea what the cost of display space is or how the publisher arrives at the price. To such persons it is an easy matter to show a printed list giving the rates as so much per inch, or per line, and they will seldom question the figures or quibble about the price, unless it is necessary for them to keep within a certain amount of money which they have to spend. We have found it a practical and handy thing to have printed on cards that are kept on the front office desk or in the pocket all the figures for display space, from one inch to a page, as follows:

Inches.	28 Cents.	25 Cents.	Inches.	28 Cents.	25 Cents.	Inches.	28 Cents.	25 Cents.
1	\$0.28	\$0.25	41	\$11.48	\$10.25	81	\$22.68	\$20.25
2	.56	.50	42	11.76	10.50	82	22.96	20.50
3	.84	.75	43	12.04	10.75	83	23.24	20.75
4	1.12	1.00	44	12.32	11.00	84	23.52	21.00
5	1.40	1.25	45	12.60	11.25	85	23.80	21.25
6	1.68	1.50	46	12.88	11.50	86	24.08	21.50
7	1.96	1.75	47	13.16	11.75	87	24.36	21.75
8	2.24	2.00	48	13.44	12.00	88	24.64	22.00
9	2.52	2.25	49	13.72	12.25	89	24.92	22.25
10	2.80	2.50	50	14.00	12.50	90	25.20	22.50
11	3.08	2.75	51	14.28	12.75	91	25.48	22.75
12	3.36	3.00	52	14.56	13.00	92	25.76	23.00
13	3.64	3.25	53	14.84	13.25	93	26.04	23.25
14	3.92	3.50	54	15.12	13.50	94	26.32	23.50
15	4.20	3.75	55	15.40	13.75	95	26.60	23.75
16	4.48	4.00	56	15.68	14.00	96	26.88	24.00
17	4.76	4.25	57	15.96	14.25	97	27.16	24.25
18	5.04	4.50	58	16.24	14.50	98	27.44	24.50
19	5.32	4.75	59	16.52	14.75	99	27.72	24.75
20	5.60	5.00	60	16.80	15.00	100	28.00	25.00
21	5.88	5.25	61	17.08	15.25	101	28.28	25.25
22	6.16	5.50	62	17.36	15.50	102	28.56	25.50
23	6.44	5.75	63	17.64	15.75	103	28.84	25.75
24	6.72	6.00	64	17.92	16.00	104	29.12	26.00
25	7.00	6.25	65	18.20	16.25	105	29.40	26.25
26	7.28	6.50	66	18.48	16.50	106	29.68	26.50
27	7.56	6.75	67	18.76	16.75	107	29.96	26.75
28	7.84	7.00	68	19.04	17.00	108	30.24	27.00
29	8.12	7.25	69	19.32	17.25	109	30.52	27.25
30	8.40	7.50	70	19.60	17.50	110	30.80	27.50
31	8.68	7.75	71	19.88	17.75	111	31.08	27.75
32	8.96	8.00	72	20.16	18.00	112	31.36	28.00
33	9.24	8.25	73	20.44	18.25	113	31.64	28.25
34	9.52	8.50	74	20.72	18.50	114	31.92	28.50
35	9.80	8.75	75	21.00	18.75	115	32.20	28.75
36	10.08	9.00	76	21.28	19.00	116	32.48	29.00
37	10.36	9.25	77	21.56	19.25	117	32.76	29.25
38	10.64	9.50	78	21.84	19.50	118	33.04	29.50
39	10.92	9.75	79	22.12	19.75	119	33.32	29.75
40	11.20	10.00	80	22.40	20.00	120	33.60	30.00

In the above table the contract rate of 25 cents per inch is shown, as well as the transient rate of 28 cents, for a weekly six-column paper. As an example, a man comes in for an advertisement and wants a thirty-inch space. Running your

pencil down to the figure thirty in inches and then across to the transient rate you will instantly have the price, \$8.40, as he will see. But, suppose that he says he will not spend that much for the ad he wants; that he cannot go over \$7 for it. Run the pencil up to the figure \$7 and the number of inches is shown in the inch column to be twenty-five. All right, you tell him you will see that he gets just seven dollars' worth of space — and he is satisfied that you know your business and that he is getting exactly the amount of space he is paying for.

It is an easy matter with any kind of an adding-machine to run off the figures for a table of this kind and of any size.

Observations.

In one small editorial convention recently held, where twenty-six country papers were represented, twenty-one of these had already gone to the \$2 a year subscription rate, and not one had suffered any loss of subscribers in making the raise, and none would think of going back to the old price. In the number thus canvassed were publishers of big county-seat weeklies, outside town weeklies and semiweeklies, small-town papers and all kinds. There is hardly an excuse left for a cheaper subscription price — no more than there is for the penny daily selling on the streets of cities.

Overequipment is a fault of too many small publishers. We have recently visited nearly a hundred country shops and occasionally have found one that is supplied with enough machinery and materials to handle three times the output the paper will ever be required to make. Good-looking machinery, pictured in catalogues and house-organs, is seductive, while newfangled appliances and materials recently put on the market are beautiful to contemplate. But in most offices such things should only replace poorer equipment, not add to it. A pony jobber is a nice thing to contemplate, for instance, but if it represents an investment of \$1,500 and is used on an average of but three hours a week it has earned barely the interest charge against it, without doing anything for its rent, light, heat and fuel expense — and a whole lot of such presses are not used more than three hours a week. The same is true with great power-cutters, with composing-machines, and many other things depreciating in back offices, where less expensive machinery would handle all that the office requires. It seems to us that good stuff, well selected for the office or field it occupies, should satisfy the ambitions and help the profits of many publishers who overlook what it costs to merely own machinery.

All the investigating, regulating and advising the Government did in the print-paper matter during the war seems to have left the print-paper situation just about as the paper-makers want it — more demand for the product than there is output and a possible selection of customers rather than a hunt for them. And in this selection of customers it seems the smaller users of print-paper — the country publishers who use sheet print — are getting it where the chicken got the ax. A most ordinary, off-colored sheet of print-paper is now costing the small publishers of the country from 6 to 7 cents a pound, while the dailies and other users of rolls are squirming under a charge of \$3.75 to \$4.50 per hundred pounds. Before the war a differential of 15 cents per hundred was considered sufficient between roll and sheet print. After the Government investigation the mills slapped on about 50 cents differential, and now it has gone to a dollar or two — because the smaller users are not organized or able to protect themselves. If a small percentage of the millions this is costing the users of sheet print could be gathered in a fund to finance a fight to handle the sheet-print supply differently, it would be an investment worth while. It would be worth something also to locate the colored gentleman in the wood-pile.

BY I. L. FRAZIER.

Honolulu Star-Bulletin, Honolulu, Hawaii.—The "Commemoration Edition," issued to celebrate the visit of Josephus Daniels to Hawaii and the return of the American fleet to Pacific waters, is excellent. Presswork is good, as is also make-up, but the best feature from a physical standpoint

The Lake Geneva News, Lake Geneva, Wisconsin.—First-page make-up is excellent; the headings present variety with emphasis and good taste, and are nicely placed. A trifle too much ink was carried when printing and the first page has become somewhat smeared in folding and mailing, hence we are not able to reproduce it, as we would like to do. The inside pages, which have not been subjected to so much handling, are well printed.

[illegible]

Another of Mr. Baldwin's "Wednesday Wonders" bargain sale page advertisements from the Cedar Rapids (Iowa) *Evening Gazette*.

The Cedar County News, Hartington, Nebraska.—Your issue for September 4 is a "hummer." The large amount of display advertising has been handled in excellent style, display being especially strong and effective. Good judgment has been exercised in the points selected for emphasis. Presswork is of high order, and the make-up of the first page is as interesting in appearance as it is in fact. The only suggestions we have to make for improving the paper concern but a few of the advertisements, which are crowded because of too many display lines and the use of larger type for the subordinate matter than was necessary. White space is a most potent factor in emphasis and goes a long way toward making printing inviting to the eye.

The Bottineau Pilot, Bottineau, North Dakota.—We consider your issue for September 11 an exceptionally good one. Presswork is very good indeed, as is also make-up. In display and arrangement the advertisements are of high order, but we do not like to see so much large wood type used in a newspaper. Of course the nature of the advertisements where this criticism is applicable is an excuse, as they are for public stock and farm sales — and they were evidently run from the same type as used for posters, and to tone them down would require extra work. The requirements for a poster, which must often be read at a distance, are not the same as those for the pages of a newspaper. While from the standpoint of appearance the effect of the use of such large type is bad, and while it is not necessary, we feel that for economic reasons it must be excused.

The Garretson News, Garretson, South Dakota.—The first page of your August 21 issue is exceptionally well made up. The headings are of a good size, and about the right number appear on the page. The page, moreover, is nicely balanced. Presswork would be improved by the use of slightly less ink, perhaps, and by more impression. There are indications in some of the larger lines of type of a worn tympan. Do you change it each week? When the same tympan is used week after week high cuts are bound to wear the tympan down in spots, which makes the impression too weak at those points for cuts and type of proper height. Make-up of advertisements on the inside pages is very good indeed, but the heavy rule borders frequently used mar the appearance of the paper and handicap the prominence of the

Irwin Baldwin, who, as ad-compositor, formerly contributed examples of his work to this department, now sends examples of his ad-writing and layout. Mr. Baldwin, formerly of Centerville, Iowa, is now advertising manager of this Cedar Rapids (Iowa) department store.

is the advertising display. The large number of interesting half-tone illustrations is commendable, and, with the accompanying special articles, demonstrates that the editorial staff was on the job and in earnest.

The Ridgewood News, Ridgewood, New Jersey.—Interesting make-up of first page and excellent presswork are the outstanding features of your paper. The placing of advertisements on the inside pages is for the most part also good, as on the greater number of them the accepted pyramid style of arrangement has been adhered to. Advertisements are good and bad. Where bad the trouble is generally with crowding, although the employment of inharmonious types in the same advertisement creates a displeasing appearance in some of them.

The Knoxville Express, Knoxville, Iowa.—Presswork is admirable; indeed, the paper is well handled in every particular. The advertisements are effectively displayed and simply arranged—they are just the kind of advertisements people can read quickly and with clearness. The only fault with them is the use in some instances of condensed block-letters in combination with bold and light face romans of medium width. Outside that,



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Spacebands Damaged.

A Pennsylvania publisher writes regarding the breaking of spaceband wedges, but did not send a spaceband or give any details. If the occurrence is always in the same position in the line, we are under the impression that the trouble is caused by a screw protruding from the mold. If the trouble occurs only where one spaceband is used in a line the cause is doubtless due to the sliding of the wedge on the justification-block. To rectify the trouble, do not fill line so tight as to prevent the band rising a trifle, but of course the line must not be short. If the bending is due to the spaceband slipping off the rails near the left end of elevator-jaws and the twisting of adjacent matrices, it is due, no doubt, to a short line.

Mold-Disk Makes Abnormal Noise.

A Kansas operator states in a letter that the mold-disk of his machine makes an unusual noise while rotating. He has been unable to locate the trouble, and therefore desires help.

Answer.—Doubtless the trouble is due to some interference in its rotating motion. When this is noticed again, draw out the disk and examine the back of the molds and above the mold pocket for particles of metal. Note if the disk moves as freely as it should when forward. Endeavor to find the cause of the trouble. Sometimes a few chips of metal will lodge beneath the mold-slide just below the ejector-blade, and this will be the cause of interference. See that the disk is oiled occasionally, as a dry bearing may also be the cause of trouble. The semicircular guards found on the back of the mold-disk, just above the mold pockets, will also be a cause of trouble if they are warped or have metal lodged between them. Remove them and do not again apply them if you find that they are warped or bent in any way. Oil the bearing of the disk from the front as well as from the back. See that all mold-cap screws are firmly tightened and that no metal is in the gears of the disk or the mold-disk pinion.

Plunger Sticks in the Well.

A Minnesota operator writes: "We are having trouble with our Model 1 linotype on account of the plunger sticking. The plunger and well are thoroughly cleaned daily, but the pump-plunger often sticks within a few minutes after cleaning. On cleaning out the pot I find that there seems to be a small piece broken off the bottom of the well. The plunger works freely enough until it suddenly sticks and stops the machine. It usually requires considerable effort to release it and I notice there are some marks on some of the rings which would indicate that they came in contact with some substance harder than linotype metal. Our metal is in good condition and we keep the pot free from dross.

Answer.—It may be that the damaged condition of the well is responsible for the stops you mention. The next time the machine stops for this cause bail out the metal to as low a

position as possible, the object being to see if the broken part of the well has anything to do with the plunger sticking. When the machine stops, withdraw the pin from pump-lever and allow the cams to come to normal position, when an examination may be made. If the broken well is at fault, a new pot should be applied.

Mold-Disk Studs and Bushings Do Not Match Regularly.

A Tennessee operator writes to the effect that occasionally the mold-disk catches when moving forward on the locking-studs and causes the machine to stop. He asks the remedy.

Answer.—We suggest that you examine the brake on short shaft that rotates mold-disk pinion. This brake is intended to prevent backlash of the disk pinion group of gears. You probably will find the brake is not gripping the shaft firmly enough. Tightening the clamp that grips the shaft will tend to steady the action of the mold-disk. This is probably all that you will have to do to remedy the trouble. You should also see if mold-disk turns without hindrance. Remove all metal particles.

Machine Stops and How to Recognize Them.

An operator asks for an explanation of the cause of machine stops, and how they can be recognized quickly so the machine can be started again with the least amount of lost time.

Answer.—The various machine stops were given in this department not long ago, but to make the matter more clear to our readers we will repeat, giving a more detailed explanation of what the machine stops are. As the machine is composed of independently operated units or groups, it should be understood that the term "machine stop" does not refer to the stopping of the assembling device, nor to the distributor-screws. A machine stop, therefore, is a stopping of the cams. This group of parts is operated by a large gear driven by the pinion on the driving-shaft, which in turn is moved by the main friction-clutch. As the clutch is moved into and out of action both automatically and directly, the stops that occur to the cams must come through the action of the clutch mechanism. The clutch consists of a pulley, the inner surface of which is in contact with the clutch-buffers when in action. These leather buffers are mounted on the clutch-shoes, the latter parts being attached to the clutch-arm, which in turn is held to the shaft by a screw and key. When the clutch is in action the spring in the hollow shaft is exerting pressure on the clutch-rod, which is fastened by a screw to the link which is connected to a rod operating each clutch-shoe. The pressure each clutch-buffer exerts on the surface of the pulley comes from the clutch-spring. When the clutch goes into action it is *always* the clutch-spring that throws it in. When the clutch is thrown out of action it is *always* the forked lever that gives the motion to the clutch mechanism.

This should be borne in mind in regard to machine stops: Whenever the cams stopped and the stopping-and-starting lever was not used, some one of these automatic devices acted to release the clutch-shoes or permitted them to slip. If the first elevator was at its highest position, either the safety-pawl threw out the clutch or it was slipping. Both of these stops are automatic. There is another automatic stop that occurs with the first elevator at full height, and that is a vise-automatic stop. This stop, however, can take place only when the mold-disk is out of time one-fourth of a revolution, and can occur only on machines having a two-pocket mold-disk. If the cams stop with the first elevator at or nearly at lowest point, it may be a vise-automatic or a clutch-slipping stop, but it can not be either a stopping-pawl or a safety-pawl stop, as both of these stops occur only at fixed positions of the cams.

The following are the stops of the machine given in order as to frequency:

1.—Stopping-pawl stop — when cams make one revolution and reach normal position.

2.—Safety-pawl stop — (a) When second elevator is not down full distance; (b) When spaceband lever pawl is locked; (c) Any interference on the first movement of transfer-slide.

3.—Stopping-and-starting lever stop — whenever the stopping-and-starting lever is pushed in full distance.

4.—Vise-automatic stop — (a) when from any cause the first elevator does not descend full distance; (b) when the mold-disk has been timed wrong a quarter revolution on machines having two molds.

5.—Clutch-slipping stop — an interference with action of the cams from any cause.

The stops by stopping-pawl, safety-pawl and vise-automatic occur at fixed position of the cams. The stops by stopping-and-starting lever and by the clutch slipping may occur at any position that the cams may have. When the cams have come to a stop the operator should observe the position of first and second elevators. If the first elevator is all the way up and the second elevator is full distance down and the line is partly transferred, it may be assumed that it is a safety-pawl stop. If the line is completely shifted under the same relative position of first and second elevators, then it is not a safety-pawl stop, but must necessarily be a clutch-slipping stop. In this case a spongy slug is undoubtedly a secondary cause, the principal cause probably being low metal, or perhaps hot metal.

The operator who is unacquainted with machine actions should observe the relative position of first and second elevators, or first elevator alone, as the case may be. The position of the first elevator will often be an index to the cause of the stop of machine. If the elevator is going down, or is down, it is either a vise-automatic or a clutch-slipping stop. If the elevator is just rising from the vise and stops, it is a clutch-slipping stop. If the first elevator is at full height and the second elevator also is at full height, it is a safety-pawl stop. If the first elevator is at full height and the second elevator is down on spaceband intermediate channel and the line is just about to shift, it may be a clutch-slipping stop, but it can not be a safety-pawl stop. In this case the possible cause is a splash of metal back of the mold-disk, which prevents the disk turning its full distance and thus causes the clutch to slip. A front splash which might fill the aperture in mold-keeper around the disk-locking stud might also produce a similar stop owing to interference with forward movement of mold-disk on locking-stud bushings. An examination of the relative positions of mold-disk stud and bushing viewed from left side will reveal the cause. A stop of this kind is nearly always handled wrong by a beginner and sometimes by the experienced operator.

The usual plan taken by a tyro is to push back the starting-and-stopping lever and then take hold of clutch-arm and back the cams until the first elevator descends to a position opposite the line-delivery channel. He then proceeds to open the vise,

draw out the mold-disk and remove the metal. However, this does not end his troubles as he would undoubtedly leave the line of matrices in the elevator-jaws, and before he finished removing the metal from behind the disk all of the matrices and spacebands would fall out of the elevator-jaws. After picking up this pi he still has to time his mold-disk and pinion, and as this is an operation that requires a definite knowledge of the relation of mold and mold-turning segment he loses time in trying to figure out (mentally) where he shall place the mold after timing the punch-marks on pinion and disk. If he is a good guesser, or was fortunate enough to remember the position the mold occupied when the cams stopped, he will have no trouble, but if his guess is wrong and he closes up the vise and starts the machine he has another stop, which is harder than the first one to figure out because the machine stopped without any visible reason. After a little additional time is lost in looking around (and, incidentally, a few fruitless trials at turning clutch-lever by hand) he discovers that the mold was one-quarter of a revolution from correct position. Finally, a much vexed operator begins work again sending away lines.

As we stated, this is the way a beginner almost invariably handles a clutch-slipping stop which is caused by metal binding the disk, which causes the cams to stop with the first-elevator jaws in the elevator slide-guide, or very near to this position. The reader will probably say: "What should the operator do under the circumstance?" In reply to this question, we would state that when the machine is stopped after the cast by metal behind the disk, interfering with its rotating movement, any operator can save time and not risk his fingers in the clutch by taking the following steps: (1) Push back the starting-lever; (2) draw out on mold-disk pinion until it clears the driving-pin in flange; (3) while holding pinion in this manner, draw out on the starting-lever; be in readiness to push back the lever just the moment the mold-disk is about to move forward on the locking-studs. When the cams have come to a stop, lower the mold-cam lever-handle and raise the ejector-lever pawl above and back of its cam. When this is done, drawing out on the starting-lever will cause the cams to come to normal position without changing the position of the mold-disk, which, as we pointed out, was caught by metal and could not rotate, giving a clutch-slipping stop. Perhaps the reader will say that this operation, owing to the number of steps, takes too much time. We can assure the doubter that it does not take one-fourth the time that it takes to back the cams to normal by the clutch-arm, and there is no risk to machine or fingers.

This digression in the discussion of machine stops was necessary in order to cover what is perhaps the most difficult stop that occurs to a beginner. This clutch-slipping stop caused by a back or front splash, may be handled in the way described with little or no chance of error, and when the cause of the stop is removed the operator has the cams at normal and, being the most simple of all positions, it will give no trouble in timing mold-disk and connecting up mold-slide. When the cams come to a stop it is helpful to the beginner to identify the stop by the automatic device that causes the clutch to be thrown out of action. This can be done by observing the relation of parts. For example, observe where first elevator is at time of stop. See if second elevator is in correct relative position when first elevator is at highest point. If the first elevator is on its down stroke, pay no attention to second elevator, but see if the vise-automatic stop-lever is rigid or in a lax position. If rigid, it is a vise-automatic stop. If lax, it is a clutch-slipping stop. As there are no machine stops outside the five enumerated before, it should not take long for an operator to be able, almost instantly, to identify and to mentally classify a machine stop. Study the list of stops and try it out.

THE MESSENGER FOR THE MESSAGE—A TALK ON STANDARDIZATION.*

BY G. A. HEINTZEMANN.



WHEN I received word that I was to talk on this program today on the subject of "The Messenger for the Message" I went out and interviewed immediately — and I have done so for the past thirty days — some very large buyers of advertising, more particularly members of the National Purchasing Agents' Association, upon this subject of standardized forms for direct-by-mail messengers. It is the opinion and testimony of practically every man interviewed that the present rising cost of labor and materials is making it necessary that the members of their association buy and concentrate on a lesser number of sizes of booklets and catalogues. I saw considerable evidence that many members of that association are working out their literature and messengers on the size of $7\frac{1}{2}$ by $10\frac{5}{8}$ inches, and the booklet size of $5\frac{1}{8}$ by $7\frac{1}{2}$ inches; also that many of them are making their mailing-folders, and other pieces of direct-by-mail advertising that are unstitched, to fit the size of $7\frac{1}{2}$ by $10\frac{5}{8}$ inches, so that they may be filed with catalogues and miscellaneous literature.

Next week that same association will meet in Philadelphia to standardize a series of bill-heads and office forms, invoices, and so forth. They are going to consult your association, I understand, before any final resolution is passed, just the same as they did when they discussed this question of catalogue sizes.

In no instance did I find any one of these buyers, when I showed them a list of the paper sizes now in use, envelope sizes, press sizes, folding-machine sizes and miscellaneous other printing equipment, who did not agree that the printing industry certainly had room for efforts along the line of standardization. You printers, of course, can readily appreciate the big saving that the Cover Paper Manufacturers' Association has made by adopting the two cover sizes of 20 by 26 inches and 23 by 33 inches, which your association investigated with that association and O. K.'d.

Now, in regard to book-paper, I believe that there is big room for a reduction of sizes. The book-paper manufacturers have no association, but if they had they would already have taken up this question of reduction of the large number of sizes they still make, even though about a year or so ago they did cut down the number of sizes of book and coated papers.

While I was interested in standardization I made a trip or two through the West, and about every Western jobber tried to tell me that the West required different sizes of paper than the East did, and vice versa. Now, you all appreciate that that condition should not be so. The offset industry is growing up, and growing fast, and it is going to be a vital factor in the printing business. You are going to have lots of competition from the offset industry, which is just about well started, and I interviewed many of these manufacturers of offset machinery and find they are running off on another set of standard sizes of paper to fit their equipment.

Now, if the paper-mill that you have to buy your paper from and the jobber have to make and carry three sets of sizes of paper, or even a dozen or so sizes of coated paper, when you take into consideration the number of weights that go with them, it is a big burden; and there isn't a mill man or a jobbing man whom you can meet or talk with who will not tell you that a reduction in sizes would be a godsend to the industry from his standpoint.

Now all these sizes of paper, gentlemen, have made the press manufacturer build some thirty-five odd sizes of presses;

no two manufacturers agree. The folding-machine man comes along and he is building fifty-one odd, and that burden of waste and inefficiency in manufacture is passed on to you printers, and those printers who have got nerve enough pass it on to the consumer, and I tell you there is a terrific waste. If you could get a manufacturer of machinery, or a paper man, to really go into the situation with you it would most certainly surprise you.

Now I have been interested in this question of standardization and I have failed to find, with one or two exceptions, a printer or an advertising man who won't agree that it isn't oddities in size and shape and fold, and "nut" styles in paper, that make direct-by-mail advertising pay. It is all bunk! It is the copy and the ideas and the typography and the mailing-list — it is everything but paper size, I believe — that makes or breaks direct-by-mail advertising.

I don't wholly agree with the Purchasing Agents' Association on limiting direct-by-mail advertising to one size or two sizes. I believe that if we had three sizes or four sizes of book-paper the East and West would agree on we could get some one hundred and fifty standard shapes that could be cut and folded and printed without waste; on the average equipment it is sufficient. In bond-papers I understand there is a movement on foot to eliminate 17 by 22 inches, 19 by 24 inches, and 17 by 28 inches, and carry only the double sizes. There isn't a printer here who won't agree that that is logical and reasonable. The printers have got to look into this question of waste, which the allied industry passes on to you gentlemen and which you must pass on to the consumer.

I have a letter here from a printer — I won't mention his name, but he is a big, prominent printer — and he disagrees with this idea of standardization and goes on to say, "You may be sure we are mighty glad to see your efforts for the standardization of booklets and catalogues, for the reason that the more of this sort of thing other printers do the more advantage we shall be able to take in ignoring your complete idea of standardization."

Now I maintain that that fellow is off! He is bucking economics; and if we all followed that out we wouldn't stand a ghost of a show when we got up against other forms of advertising. The high cost of printing has got to be offset to compete with other forms of advertising.

A prominent agency man, sitting in this room somewhere, made the statement to me: "You are having good times because forty or fifty per cent of the printing bills contracted are contracted with the idea, 'Well, we have got to spend some of this money or pay it to the Government.'" I don't know how true that is; I hope it isn't true.

Now we have got to compete with the trade-paper press and other forms, as I said before, and I believe that the more you meet rising costs and the need for greater production the better off our industry is going to be.

In conclusion, I would like to say this: If your association would take up this question of a reduced number of paper sizes, have the East agree with the West, take it up with the machinery manufacturers and tell them what you want them to build — there isn't one of them who is in accord with the Typothetae, and they all would like to be in accord with you; they would like to have your ideas — and if you would reduce this wide necessity and demand for odd machinery, and so forth, these manufacturers would save money, hold down the cost of their machines and devote their efforts to the development of better machinery, more automatic machinery, and machinery that would enable you to place your business on a sounder foundation.

One big advertiser asked me to come over to see him; he was buying some \$200,000 worth of printing, and he said, "I would like to have you meet with my purchasing department and standardize printing, because I have the notion that these

*An address delivered before the convention of the United Typothetae of America.

fellows are all buying it wrong." We found that he had five departments and every department was buying a different size of paper—they thought they were big tonnage buyers and were buying it in quantity—and they were buying their envelopes in small sizes, etc. We went through and worked out a set of standard sizes of papers and envelopes, etc., and each department had that given to it. The other day I went over to see this man and he said: "I believe this, that the big idea of standardization is a good thing for you printers because it is going to make the purchasing agent concentrate more on good typography, good presswork and good ideas in illustration, and those are the items you have got to sell! Paper is a big item. Divide your business into merchandise items, composition and presswork, and standardize your paper, etc., and foldings, and you have got them 'licked' on fifty or sixty per cent of the items; and then a man will look for comparative bids on presswork and if a fellow has offered to do something for forty dollars and you want a hundred, why, you have got a chance to talk with him."

A SUCCESSFUL COUNTRY NEWSPAPER PUBLISHER.



THE reason that most country printers do not make a success of their business is that they do not know what a job costs them. I never learned the printers' trade, but have made a study of the cost system and to this I give much credit for the success of my business." This statement was made by Harry Lee, proprietor of *The County Review*, Riverhead, New York, in answer to a request for information as to how he had made such a remarkable success of his business in a comparatively short space of time.

Mr. Lee was a newspaper correspondent when he started a newspaper and printing business in 1903, his original capital



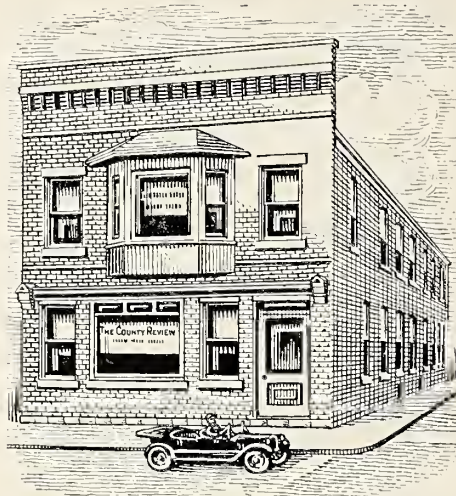
Harry Lee,

Publisher of *The County Review*, Riverhead, New York.

at that time being \$200. He frankly admits that it was a struggle for the first few years, "but," he says, "I made a study of my expenses and put my profits, as much of them as I could, back into the business." And so, from his original

capital of \$200 he has built up a business in which he now has invested between \$50,000 and \$60,000, all of which has been paid for out of the profits.

Mr. Lee's plant is in the center of the business section of Riverhead, which is the county-seat of Suffolk County, and while the population is less than three thousand, yet the town has a good and prosperous surrounding country to draw from. In this territory Mr. Lee has built up a circulation of more than four thousand and is publishing a sixteen-page paper—a



Home of "The County Review."

paper that would be a credit to any community. That he is serving his field well in the matter of news is shown by the fact that he employs, and pays, correspondents in about thirty villages.

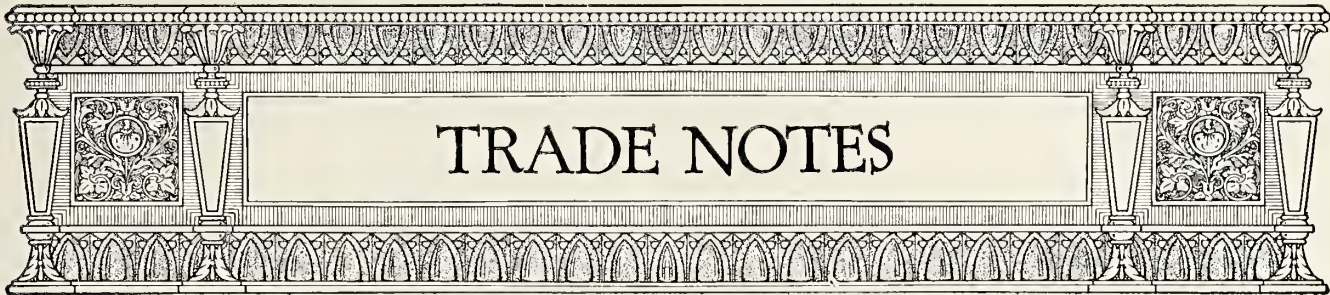
But the secret of Mr. Lee's success is summed up in the one statement: "I never take a job or an advertisement in my office unless I make a profit on it." He says that he has never been afraid to spend money in his business. His newspaper is bought by the carload, and all other stock in case lots, and he pays cash for everything he buys. He has retained the subscription price of \$1.50 a year, but has increased his advertising rates.

A big item in the business is the job-printing department, which is increasing rapidly, and the reason for this is the policy which is adhered to and which is summed up in the following statement: "Promptness is a great thing in this business, and we try not to disappoint a customer even if we have to work half the night to get his work out."

Mr. Lee has had his entire office and plant arranged with a view to securing the greatest efficiency, and this fact, together with his constant study of costs, has had much to do with the building up of the business. Another point on which Mr. Lee is especially strong is machinery, and of this he will have nothing but the best. "When I buy printing machinery," he says, "I buy the best and get it new. No second-hand junk for me."

The offices and plant are housed in a brick building, 25 by 110 feet, two stories and basement, a drawing of which is reproduced here. Mr. Lee has recently purchased the adjoining property so the building can be enlarged as the growth of the business warrants.

"For years I have not only been a subscriber for, but have read *THE INLAND PRINTER*," said Mr. Lee. "I read every line in your publication about the costs in a print-shop, and, in fact, have taken many ideas from *THE INLAND PRINTER* and put them into practice here. I have patronized your advertisers and find their goods the best. In fact, yours is the only trade journal we take."



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

C. R. & W. A. Nelson Appoint Agents for Australasia.

A communication from C. R. & W. A. Nelson advises us that arrangements have been completed by which F. T. Wimble & Co., of Sydney and Melbourne, Australia, will act as their representatives throughout Australasia for both the Nelson punching-machine and their loose-leaf merchandise. This announcement should interest those in that part of the world who are seeking power-driven paper-punching machinery, loose-leaf binders, systems and metal parts.

Information Regarding Catalogues for Export Trade.

Sales managers and advertising men who are planning catalogues for the export trade will find great help in the November issue of *The Printing Art* (Cambridge, Mass.) in an article by Francis H. Williams, who has made a searching investigation of trade conditions in foreign countries as a commissioner from Ohio. Accompanying this article is a table giving the estimated number of catalogues required to supply every foreign city and country in the world, a table which has called for a tremendous amount of research and labor on the part of the compiler.

Rand-Monroe, Specialists in Letter-Head Designing.

An announcement recently received calls attention to the fact that Fred L. Rand and C. Edmund Monroe have opened offices in the Hurt building, Atlanta, Georgia, where they will specialize in the designing of letter-heads. This announcement should prove of special interest to printers in that section of the country who are seeking something out of the ordinary in the way of letter-heads for their customers.

W. B. Brown With Union Bank Note Company of Kansas City.

After six years of service with the University of Kansas as instructor in journalism and superintendent of the printing department of the department of journalism, W. B. Brown has accepted the position of superintendent with the Union Bank Note Company, of Kansas City, Missouri. Mr. Brown has asked for one year's leave of absence from the university as he desires to do some research work. He formerly spent nine years with the Union Bank Note Company, which is one of the largest printing and lithographing houses in the Middle West, so he

is not entering a field with which he is unacquainted. Since he started with the department of journalism of the University of Kansas in 1913, the printing department has more than trebled in size.

A Thousand Publications Stopped.

The seriousness of the printing troubles in New York may be gained from the fact that it is estimated one thousand publications, both large and small, could not be issued. The Technical Press handled fifty-three publications and the Carey Printing Company fifty, and these with the Federal Printing Company, Williams Printing Company, McGraw-Phillips Printing Company, Butterick Company and the Charles Schweinler Press are a few of the larger printeries. Several of the Hearst publications printed by the Charles Schweinler Press are, it is said, to have an edition printed hereafter in Chicago to save postage on the zone rates.

The "Lewis Copy Count."

To secure an accurate count of the copies actually printed in the pressroom and actually folded in the bindery is the purpose of a new device called the "Lewis Copy Count," and to accomplish this the device is designed to count the copies as they are delivered from the press or folding-machine. The counter is so arranged that it is operated by the sheets as they are delivered. On Cottrell rotary presses, for instance, the counter is furnished with a special attachment which is applied to the knife of the last fold, so that any spoilage before that point is not recorded on the counter. It is designed with a view to working with equal success on either rotary or flat-bed presses, or on folders or stitching-machines, and when desired it can be attached with an alarm which can be set to ring at any number of sheets from 10 to 125.

The "Lewis Copy Count" is being marketed by Lewis & Stoner, 301 Johnson avenue, Winnipeg, Manitoba, Canada, and it is the intention of the company to establish branch offices in Chicago.

George J. Carter Passes Away.

The news of the death of George J. Carter was received with deep regret by his many friends in the printing industry and the printers' supply field, throughout which he had an extensive acquaintance. He was the founder of the New York Printers' Supply Salesmen's Guild, having called the first meeting of the salesmen at his home, and was the first president of the organization.

Mr. Carter was born in London, England, December 21, 1864, and had made his residence in New York for the past thirty-two years. He passed away at his home in Brooklyn on September 21. The funeral services, held on September 23, were conducted by Hyatt Lodge, No. 205, F. and A. M., of which Mr. Carter was a member, and were attended by a large number of members of the printing fraternity. Mr. Carter is survived by his widow, one son and two daughters.

Miller Saw-Trimmer Company Increases Factory Space.

The continued expansion of the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, has made it necessary for the company to take on another entire floor of the Point building, for a number of years the home of Miller Products.

The event was celebrated on Tuesday evening, August 26, in characteristic Miller style. Before moving in the equipment for the assembling department, the first floor of the building was prepared for a dinner and entertainment, to which the more than fifteen hundred associates of the company were invited, together with the members of their families, the best girls of the younger men, and the sweethearts of young ladies comprising the office and factory force.

In addition to the factory and office organization, a number of salesmen and erectors from near-by points attended and got their first impression of Miller hospitality.

J. L. Frazier Advertising Manager of The Seng Company.

Those who have followed the Job Composition and Specimen Review departments of *THE INLAND PRINTER* will be interested in learning that our associate editor, J. L. Frazier, who has conducted those departments for the past six years, has been made advertising manager of The Seng Company, of Chicago. Mr. Frazier will have charge of the advertising and also of all of the printing for the company, which manufactures an extensive line of metal parts for all kinds of furniture.

Six years ago Mr. Frazier joined the staff of *THE INLAND PRINTER* as editor of the two departments referred to above, and also the section of the newspaper department devoted to the review of newspapers and advertisements. Three years ago, at the time the present writer took charge of the editorial sanctum, Mr. Frazier was made associate

editor. His work in lettering, design and layout has created a great amount of favorable comment, likewise his articles on job composition and his reviews and criticisms of jobwork and newspaper make-up. He has also been in great demand for addresses before various organizations in different parts of the country, his illustrated lectures on display typography and the make-up of newspapers bringing him recognition as one

shown the two-color combinations of red and yellow, blue and yellow, and blue and red, also seven circles showing all the possible combinations of the three colors, red, yellow and blue. The extreme outside circle also shows the straight red.

The chart definitely shows the dot required in the red, yellow and blue half-tone plates to obtain certain tone values, which makes it of practical value to the engraver. Printers

Southwestern Typothetæ Federation.

The extent to which the work of organization is spreading among the employing printers of the country is evidenced by the reports of new local and sectional associations which are being formed. Among the latest brought to our attention is the Southwestern Typothetæ Federation, which was organized at Muskogee, Oklahoma, on August 18, representatives of about sixty newspapers and job-shops being present at the initial meeting.

A campaign to install the Standard cost system in every printing establishment in the Southwest has already been launched, and plans are under way to promote the interests of all branches of the industry, to eliminate trade abuses, and to urge the study of estimating, accounting, business administration, etc.

The officers are: President, J. L. Cockrell, Tulsa; vice-presidents, Walter J. Weiss, Wichita; W. B. Wilmans, Fort Smith, and Bert Manning, Joplin; secretary, Ralph V. Heryer, Oklahoma City. Offices are maintained at 315 West Main street, Oklahoma City.

The National Machine Company Announces New Press.

The "New Series Four-Roller Hartford" is the title given to a new addition to its line of presses which has just been announced by the National Machine Company, of Hartford, Connecticut. The company states that the new press is equipped with every desirable improvement essential to the greatest efficiency and lowest cost of operation in the production of the better class of printed matter, including art printing of half-tones, color-plates, etc.

Among the new features claimed for the press are the following: Roller adjustments for regulating pressure of rollers and vibrators; roller separators which instantly separate all rollers and cylinders; roller locks for quickly locking or releasing distributor rollers and vibrators; graduated ink-fountain feed for accurately and automatically feeding the exact amount of ink required to the distributing system at the instant the form-rollers start their downward motion; mechanism for tripping two of the form-rollers, thereby double-rolling the form at each operation of the roller-carriage; covered ink-fountain with tension-spring to hold the adjustments of screws; extra heavy non-breaking steel crescents in vibrators; automatic platen-guard; gear-guard; sliding cam-blocks in the large gear in lieu of the old-style friction-roller; adjustable pinion-shaft with bronze bushings; drive on right-hand side of press, insuring more even balance; Horton variable-speed pulley for both steam and electric drive; automatic counter; adjustable feed-gages attached to platen, and adjustable roller tracks on the carriage ways for regulating the pressure of the form-rollers on the form.

The company lays stress on the scientifically designed ink-distributing system, which includes the new graduated ink-fountain feed, a feature which means a great deal to the pressman who is striving for the best results obtainable.



Handsome Building Being Erected for the "Journal," Middletown, Ohio.

of the leading authorities on these subjects. Naturally we regret losing Mr. Frazier from our office force. Our loss is The Seng Company's gain. We are glad to announce, however, that arrangements have been made whereby he will carry on the work of conducting the three departments, so that our readers will continue to receive the benefit of his constructive writings.

We know that the best wishes of the entire INLAND PRINTER "family" go with Mr. Frazier in his new field of endeavor.

George R. Walter's Process Color-Chart.

A new color-chart that should prove of great interest and value to photoengravers, and also to pressmen and all students of color, has been originated and published by George R. Walter, 6280 Grandvista, Cincinnati, Ohio. Mr. Walter recently paid a visit to the office of THE INLAND PRINTER, at which time the editor had the privilege of inspecting his chart.

A remarkable feature of this chart is the fact that 511 separate tones of colors are shown, all produced from half-tone plates in three printings, each of the three colors, red, yellow and blue, being divided into seven equal tones from solid to high-light. A circle in the center shows the seven tones in straight yellow; surrounding this is a circle showing the seven tones in straight red; the seven straight tones of blue are shown in the next to the last circle of the chart. Between the red and the blue circles are

and pressmen will also find it of great value. It is 23 by 30 inches in size, mounted on muslin.

Handsome New Home for "Middletown (Ohio) Journal."

A monument to progressive journalism and sound business practices in newspaper publishing will stand on Broadway, Middletown, Ohio, when the new home of the *Middletown Journal*, here pictured in half-tone from the architect's drawing, is completed.

In designing this building the idea was not only to erect a structure that would meet present requirements, but one that would permit efficient operation on a much larger scale. The publishers anticipate a population for Middletown of 50,000 within a few years and have built accordingly.

The building will have a frontage of 50 feet and a depth of 225 feet. It will be equipped with the most up-to-date machinery and material necessary for the issuance of a first-class newspaper. The plant will be operated by the Middletown Journal Printing Company and will not produce job-printing of any character.

The building will be constructed of tapestry brick laid in pattern with Bedford stone trimmings and a white Indiana limestone base course. The floors will be of concrete and tiling, and the building throughout will be as fire-proof as it is possible to make it. The front of the building will be two stories high, while the composing-room and pressroom will be but one story high.

If desired, the press can be ordered fitted with the Hartford electric heater, made by the same manufacturers, by the aid of which high-grade embossing, either hot or cold, becomes a part of the product of the press.

The press can also be ordered with the platen cut down and fitted with steel plates, thus extending the scope of work to light cutting and creasing, which many plants without regular cutting and creasing facilities are called upon to do.

Complete details regarding the new press may be obtained by writing the company at the address given.

The "Do-More" Automatic Process Embossing-Machine.

An announcement recently received calls attention to the fact that the printing devices manufactured by the S. B. Feuerstein Company, formerly of Chicago, are now being manufactured by the Automatic Printing Devices Company, of San Francisco, California. Among these devices are the automatic card-printing press and the "Do-More" automatic process embossing-machine.

The latter machine, an illustration of which is shown, is designed to produce process embossing and engraving from type or zincs, without the use of dies or engraved plates. It is simple in construction, arranged so it will run at a speed to keep up with any pressfeeder, and can be lined up with any printing-press.

The printed sheets are placed on a bed the same as on the printing-press. The machine grips the sheets, applies the powder and removes the surplus powder from the sheets. The machines are set up complete with all electrical attachments and motor, ready for operation.

Southeastern Typothetæ Federation Adopts Resolutions Regarding Forty-Four Hour Week.

At a special meeting held early in September, the Southeastern Typothetæ Federation adopted the following resolution:

WHEREAS, The printing and allied industries are faced with a demand for a forty-four hour week, and

WHEREAS, As a result of the methods of the labor-unions for the past twenty-five years the supply of workmen has been greatly decreased, and

WHEREAS, There is a shortage at present of competent workmen in the printing industry, and

WHEREAS, During the war period, and now, the volume of the printing industry, as measured by the number of ems set, the number of impressions made, and pounds of paper used, is greatly reduced, and

WHEREAS, Any demands which would further reduce production in the face of this time, when the printing industry is not only resuming its normal proportions but is on the eve of increasing its volume, are detrimental, archaic and mischievous;

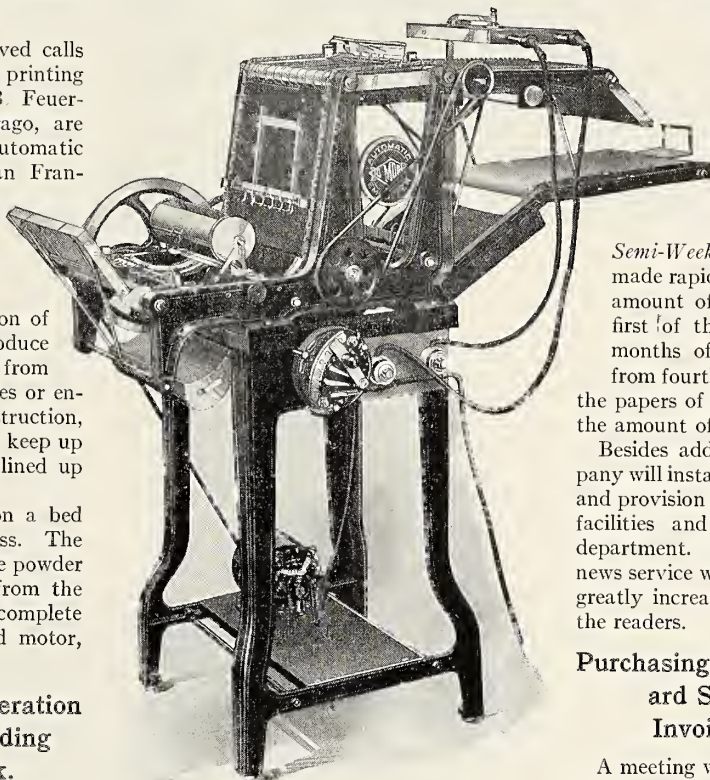
THEREFORE, BE IT *Resolved* by the Southeastern Typothetæ Federation that this demand for a forty-four hour week is unjust, unfair and will be met by the most complete resistance.

BE IT FURTHER *Resolved*, That a copy of this resolution be sent to the Executive Committee, and to the Open and Closed Shop Divi-

sions of the United Typothetæ of America at their meeting in New York, September 15, 1919; also to trade papers and to each member of the Southeastern Typothetæ Federation.

Meeting of Pulp and Paper Mill Superintendents.

A program of extreme interest has been arranged for the semiannual meeting of The American Pulp and Paper Mill Superintendents' Association, which will be held at the Congress Hotel, Chicago, Thursday and Friday, November 6 and 7. Registration will commence at 9 A.M. in the Florentine Room, and at 9:30 the opening address will be delivered by Mayor Thompson.



The "Do-More" Automatic Process Embossing-Machine.

Reports of committees will be presented as follows: Sulphite Committee, by D. F. O'Connell, chairman; Box Board Committee, by Henry Bert, chairman; Ground Wood Committee, by John E. Mulchaey, chairman, and Beater Room Committee, by G. W. Mericle, chairman.

Addresses to be delivered are "Casein," by Harry L. Derby; "Industrial Relations," by George P. Hambrecht; "Paper-Mill Cost System," by W. T. Schmitt; "Preservation of Paper-Mill Roofs," by K. Barth; "Relation of Ink and Paper in Half-Tone Printing," by H. P. Carruth; "Testing of Papers," by Otto Kress; "Difficulties Encountered in Printing Papers," by Peter J. Massey.

The entertainment provided includes several features that will prove of great interest and benefit, among them being an automobile trip to the United States Rubber Company, and a trip to the Chicago Mill and Lumber Company. A dinner and entertainment will be given on Thursday evening, and on Friday evening a banquet will be held.

The officers of the association are F. C. Boyce, president; D. F. O'Connell, vice-president, and Peter J. Massey, secretary-treasurer.

The Sentinel Printing & Publishing Company to Enlarge Plant.

It is always interesting to receive reports showing progress in the printing and newspaper fields, and it is especially encouraging at this time to note the many firms that are enlarging their plants and increasing their equipment. Among the recent reports of this nature is one from the Sentinel Printing & Publishing Company, of Winston-Salem, North Carolina. The rapid growth of this company's business has made it necessary to erect an addition to its building which will more than double the present floor space.

The company publishes the *Twin City Sentinel*, a daily paper, and the *Western Semi-Weekly Sentinel*. Both papers have made rapid gains in circulation and in the amount of advertising carried since the first of this year. During the first six months of the year the *Sentinel* moved from fourth place to second place among the papers of the State of North Carolina in the amount of foreign advertising carried.

Besides adding to its building, the company will install considerable new equipment, and provision will also be made for increased facilities and greater efficiency in every department. The general, state and local news service will also be enlarged, which will greatly increase the value of the papers to the readers.

Purchasing Agents Suggest Standard Sizes for Vouchers, Invoices and Receipts.

A meeting was called by the Standardization Committee of the National Association of Purchasing Agents on September 20 to discuss the standardizing of a series of sizes for invoices, vouchers, receipts, etc.

Robert Fell and J. Linton Engle, president of the Philadelphia Typothetæ, were there as official representatives of the United Typothetæ of America. M. C. Dobrow, of the Writing Paper Manufacturers' Association, represented the writing-paper mills, and G. A. Heintzemann represented the Dexter Folder Company and the American Writing Paper Company. The three sizes of 8½ by 7, 8½ by 11 and 8½ by 14 inches were suggested as temporary propositions for the membership to consider for the forthcoming year.

If these sizes meet with general approval they will be adopted at the next national convention meeting. The size of 8½ by 7 inches, which was the important size under discussion, was decided upon chiefly because the Federal Reserve Bank has already adopted that size for vouchers. As vouchers are filed with invoices and receipts, it seemed to be the practical size to decide upon. For concerns needing a larger voucher there are the 8½ by 11, which can be folded one-third

and will fit, and also the size of $8\frac{1}{2}$ by 14, which can be folded in half and fit a file. Representatives of manufacturers of files, billing-machines and bookkeeping machines were present at the meeting and this size met with their approval.

From the printers' standpoint, however, $8\frac{1}{2}$ by $7\frac{1}{4}$ inches would have been a better choice because it cuts from double folio

fumes from burning gas, and it does not burn out the oxygen in the pressroom when it is necessary to keep the windows closed.

The Michigan Cost Congress.

The Michigan Cost Congress, held in Lansing on Thursday, October 2, upheld the standards of the previous meetings held by the employing printers of that State and

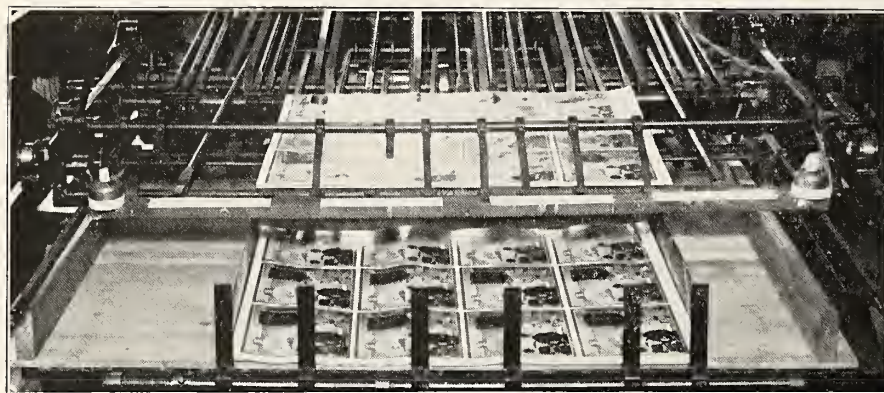
tion to look after legislation relative to apprentices and to hazardous machinery in printing-plants. Another committee was appointed to prepare and place before the printers of the State a practical and uniform price-book. The members of this committee are Edward Peters, of Saginaw; Guy Martin, of Detroit, and Martin Heir, of Grand Rapids.

A Return to Before-the-War Colors.

Colored inks are now a laboratory product, and the latest developments of the two laboratories of the Sinclair & Valentine Company, as recently announced, are a concentrated iridescent blue and a brilliant litho pulp red such as were in use before the war. To fully appreciate these colors the color-printer should write the company for samples.

"Linotype Bulletin" Issues Special "Typothetæ Number."

Although every issue of *The Linotype Bulletin* is pleasing in make-up and interesting in contents, the July-August number has been declared by many printers and publishers to be one of the most impressive numbers ever put out by the Mergenthaler Linotype Company. In fact, more than a few have pronounced it the best single edition of any house-organ ever published, both from the editorial and typographical view-points. The issue was dedicated to the thirty-third annual convention of the United Typothetæ of America. It consisted of thirty-six pages, with specially designed cover printed in three colors — blue, red and gold. An artistic four-page insert, entitled "Code of Ethics of the United



Showing the Doyle Electric Sheet-Heater Attached to Press.

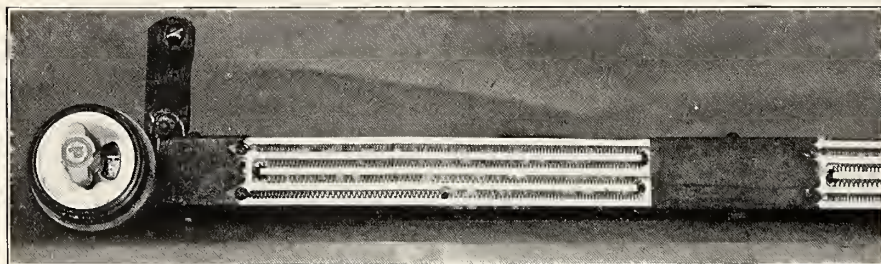
without waste, and $8\frac{1}{2}$ by 11 also cuts from double folio, and in these days the conservation of one size of paper would be an advantage to mills, dealers and printers. The largest size, $8\frac{1}{2}$ by 14, requires a 17 by 28 inch sheet, which is a size not very largely distributed, and very few colors are carried in this size. The choice of a size cutting from folio has the advantage of being more easily secured in large quantities, as well as in small quantities at a moment's notice, from the paper dealers. A large invoice form, $8\frac{1}{2}$ by $13\frac{1}{2}$, could be cut from double folio with very little waste, so that all three sizes would come from a single size of paper. These sizes, however, are merely tentative suggestions and are intended to start the ball rolling toward some final definite recommendation as to sizes for invoices and receipts.

A New Electric Sheet-Heater.

A recent announcement from Britton & Doyle, 205 Caxton building, Cleveland, Ohio, states that the company now has ready for the market a new electric sheet-heater for cylinder presses. This new device, illustrations of which are shown, is an open-glow heater which concentrates an intense live heat on any portion of the sheet. The company states that it is made of a special formula wire in accordance with the most improved electrical and pressroom practices, and is the result of years of experiment and research by the most practical pressmen and electrical scientists obtainable.

The heater can be applied to any make of printing-press or folding-machine. Some of the special features claimed for the heater are: Aside from throwing more heat than gas, and aside from the fact that the heat can be regulated in different places on the sheet, it has the advantage that there is no flame, although there is the essential open glowing heat, which is greater than gas; it will not ignite the paper; no matches are necessary for lighting it, merely the turn of a button; there is no escaping gas and no

proved to be another series of interesting and instructive sessions. The congress resulted in the organization of an association of employing printers, with a constructive program which has as its object the development of the printing industry in the State of Michigan on sound business principles, and advancing the interests of the industry in general — a broad program, and evidence of the fact that the printers are taking renewed interest in the welfare of the industry.



The Doyle Electric Sheet-Heater.

Upper half-tone shows the entire heater, the lower an enlarged section to show the construction.

Officers elected for the new organization are: President, John P. Lambert, of Bay City; vice-presidents, Oscar F. Jackson, of Lansing, and O. R. Ihling, of Kalamazoo; secretary-treasurer, Martin Heir, of Grand Rapids. Dan Etheridge, of Grand Rapids, Guy Martin and William B. Gregory, of Detroit, were appointed as a committee to cooperate with a similar committee appointed by the Michigan Press and Printers Federa-

Typothetæ of America," formed a pleasing part of the issue. As usual, the entire contents of the bulletin, including borders and ornaments, were composed of linotype material. Even a casual perusal of the July-August number gives knowledge of the great systematization which the Mergenthaler Linotype Company has given to types and related decoration by its newly developed system of linotype typography.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.
NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

VOL. 64. NOVEMBER, 1919. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

"SEVEN LEGS ACROSS THE SEAS," a valuable book of travel and adventure, written by a printer, Samuel Murray, commands first place in scope (nearly 75,000-mile journey over five continents); variety of subjects, instructiveness and entertaining style; a book for the home; boys and girls, as well as the grown-ups, enjoy and profit by reading it; over 400 pages, handsomely printed and bound, 25 illustrations, map; \$2.50 in stores, but at a special price to printers only, \$2.00 (postage prepaid). Order from publishers, MOFFAT, YARD & CO., 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES.

HAVING DECIDED to change business, offer printing-office for sale: 4 Chandler & Price jobbers, 26-inch lever cutter, motor, assortment job-type, safe, desk, usual tools, stone, tables, some paper and envelopes; now working; established 15 years; practical printer can make money; price, \$2,500. J. A. WILKINS, Lynchburg, Va.

PRINTING BUSINESS FOR SALE — A plant that is always busy, doing good class of commercial work; good chance for a young man of ambition and practical mechanical training; established 20 years; proprietor wishes to retire; big chance for right party to engage in paying business. N 944.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

PRINTER WANTED — Thorough, reliable, all-around man; splendid opportunity to purchase a working interest in a well-established prosperous Chicago plant; references exchanged. N 985.

SIMPLEST, easily adjustable patent galley-stop, also sidestick; sell outright or royalty basis. LAWRENCE RICHARDS, 3714 Woodland av., Cincinnati, Ohio.

FOR SALE — Good established job-printing office in Indiana county seat; price \$3,500. N 954.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver the product either flat or folded; speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. One Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web. One Kidder 36 by 48 inch combination rotary wrapping-paper press, printing two colors on one side of the web, with roll and sheet delivery. One Kidder 8 by 12 inch one-color press, and one Kidder 12 by 26 two-revolution printing, cutting and creasing press. Two two-color 6 by 6 inch New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — Two-revolution and drum cylinder presses, jobbers, paper-cutters, proof-presses, stitchers, folders in all sizes and styles; 28 by 41 Thomson cutter and creaser; 39 by 53 four-roller Miehle press; 26 by 40 Dexter job folder; two 7 by 11 Vandercook proof-presses; one 11 by 25 Vandercook proof-press; S. H. register hooks; 44-inch Oswego and 33-inch Seybold power cutters; 23 by 46 and 32 by 47 Hoe and Cottrell two-revolution presses. Tell us your requirements and ask for information. We buy or sell for you your machinery or complete plant. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — An established printing business; no soliciting, steady run of work; 14 publications, 5 weeklies, large mail order brief business, large railroad contract; 3 linotypes, Ludlow typograph, cylinder, 4 jobbers, Miller feeder, etc. If you have the financial backing it will pay you to investigate; otherwise not. This is a strictly sound business proposition; owner interested in oil business and does not want responsibility of printing plant. B. V. KELLEY, owner, Kelley Publishing Co., 631 Jackson st., Topeka, Kansas.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—REAL BARGAIN—One Harris press, largest size of form 15 by 19, smallest 7 by 9, fastest speed per hour 8,900, slowest 3,800; attachment for perforating both ways, and numbering machine; another Harris press, largest size of form 15 by 19, smallest 7 by 9, fastest speed per hour 10,000. N 970.

ONE MONOTYPE KEYBOARD, consisting of the following: one Style D keyboard, automatic repeater, electric light, one justifying scale, 12 paper spools; this equipment is absolutely new and has never been unpacked from the box as shipped by the monotype company. Make cash bid. N 929.

FOR SALE—Harris automatic press, speed 4,800 to 8,500 hourly, sheet 16½ by 21, prints 15 by 18; good condition; has envelope and card feeding attachments; need room for larger self-feeding rotary machine; first reasonable cash offer considered. **BOND PRESS**, Hartford, Conn.

TWO AUTOMATICS, smallest size of forms 6 by 17, largest 11 by 17, fastest speed per hour 4,500, slowest 500; another all-four machine in good condition; prices submitted upon application. Write **THE W. H. KISTLER STATIONERY CO.**, 1636 Champa st., Denver, Colo.

JOHN THOMSON PRESSES—Sacrifice: two presses, size 13 by 19, for lump sum of \$550; three presses, size 10 by 15, for lump sum of \$450; can be seen running in New York. **FRANK F. LISIECKI**, 9 Murray street.

FOR SALE—Three secondhand two-color two-revolution Huber presses, in good running order, 41¼ by 62 inches between bearers; immediate possession can be obtained. **GIBBS-BROWER CO.**, 261 Broadway, New York city.

FOR SALE—Ream cutter, secondhand 43-inch Howard power-driven automatic clamp, flat bed, three knives, good condition; a bargain at \$225 f. o. b., Appleton. **APPLETON COATED PAPER CO.**, Appleton, Wis.

FOR SALE—One U. P. M. pile feeder, sheet size 25 by 38, 220 D. C. motor; one U. P. M. pile feeder, sheet size 32 by 44, 220 D. C. motor; at attractive prices. **TOLMAN PRINT, Inc.**, Brockton, Mass.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—Two Scott drum cylinder presses, sizes 19 by 25 and 24 by 36; in operation in large Chicago plant; these presses in first-class condition and can be bought cheap. N 802.

FOR SALE—Roll-feed Kidder press, 12 by 16 inside chase. For particulars address **MR. KEENE**, care **W. H. McElwain Co.**, 254 Congress st., Boston, Mass.

FOR SALE—Well-equipped printing-plant in growing West Virginia city in midst of coal and timber fields and great industrial development. N 967.

FOR SALE—No. 5 quick-change linotype in good condition; one magazine and one set of mats; cash or time. **GEO. I. WONER**, Butler, Pa.

BOSTON STAPLE BINDER, style A; guaranteed as good as new; price \$22. **WILLIAM MILLER SON CO.**, Charlestown, N. H.

PRINTING-PRESS, Cottrell, 45 by 62, two-revolution, price \$1,200. **BOX 157**, Xenia, Ohio.

HELP WANTED.

Bindery.

WANTED—Two experienced stampers in one of Chicago's largest edition binderies; non-union; do not answer unless you are a first-class man; highest wages, steady work to competent men. N 918.

Composing-Room.

WANTED—Two linotype operators and a first-class job compositor in a live western New York city of 20,000; union office, modern equipment and good working conditions. Address, with full particulars as to qualifications, **EVENING TIMES PUBLISHING CO.**, Olean, N. Y.

JOB PRINTERS—For a plant handling a high-grade line of catalogue and commercial printing; printers who can railroad good work and get results; best working conditions, steady work, union. **LOCK BOX 518**, Indianapolis, Ind.

STATE OF ILLINOIS wants compositors and monotype operators for the University of Illinois, located at Urbana. For applications, address the State Civil Service Commission, Springfield, Ill.

WANTED—Linotype machinist-operator; we are installing new Model 14 Mergenthaler; union shop; good proposition to right party. Write or address **CASLON PRESS**, Toledo, Ohio.

JOB, MAKE-UP AND STONEMEN—Good working conditions, new equipment, linotypes; only good workmen wanted. Omaha. N 972.

WANTED—Combination monotype operator; thoroughly experienced man. **THE DuBOIS PRESS**, Rochester, N. Y.

Estimator.

WANTED—An experienced estimator for commercial job-printing office and bindery; must have good recommendations; steady situation to right man; state salary expected. **M. S. & D. A. BYCK CO.**, Savannah, Georgia.

Managers and Superintendents.

WANTED—For India, a capable works manager for a fair-sized letterpress and litho printing works; must have experience as overseer, possess practical knowledge of letterpress printing, black and tri-color, and capable to supervise litho printing; apply with photo and copies of certificate of previous situation; state salary expected; three years' engagement; second-class fare allowed to **INDIAN PRESS**, Allahabad, India.

Miscellaneous.

THE LARGEST PRINTING-PLANT in the world devoted exclusively to the production of high-grade engraving, printing and binding for a single industry, employing over 250 skilled craftsmen, a large percentage of whom are securing extra compensation and vacations with pay for continuous service of five and ten years, offers permanent positions to well-recommended and thoroughly competent help, as follows: two male proofreaders, preferably experienced printers, for work on publication, catalogue and commercial printing; six compositors experienced in "make-up" of monotype straight and tabular composition for catalogue and commercial printing; three cylinder pressmen, competent to produce fine catalogue and advertising work on Miehle one and two-color presses; one photographer, one etcher and three finishers competent to produce one, two, three and four color plates of the best quality. This plant has been in operation for thirteen years and has never had labor trouble; the Golden Rule is the motto here; best of environs and working conditions; shower baths, rest rooms, emergency hospital and restaurant, all conducted for the benefit of our employees; business is fine. Give full details, with past record, and send references and photographs to **THE MAQUA COMPANY**, Schenectady, N. Y.

WANTED—Compositors, cylinder pressman and feeders, platen pressman and feeders; our plant is growing fast and we wish to get in touch with "real live wires" for above positions; must all be "top-notchers"; southern Indiana; write now. N 904.

Pressroom.

WANTED—Cylinder pressman experienced on high-grade catalogue and color work; union shop. In answering this ad, state age, length of time served as journeyman and salary expected. **THE CASLON PRESS**, Toledo, Ohio.

WANTED—Cylinder pressman, one press, wages \$40 per week; platen pressman, \$36 per week; union shop. N 968.

Salesman.

EXPERIENCED calendar salesman with an established territory will be interested in our unusually liberal proposition; our complete line of calendars with exclusive designs, together with advertising specialties, enables our men to work all year round, netting them an annual income of from \$5,000 to \$10,000; protected territory for the season of 1920 will be allotted now. Full particulars will be furnished upon receipt of your application, stating experience, qualifications, sales records, etc., in detail. **F. J. OFFERMANN ART WORKS**, 299 Broadway, Buffalo, N. Y.

WANTED—Capable young man to sell printing and office supplies in city and surrounding towns; must be competent in estimating, of good address, and prepared to make his home here; contract for two years; good position for right man, who can secure interest in business after proving his worth; give full details of experience, age, references and salary to begin. **QUEEN CITY PRINTING CO.**, Charlotte, N. C.

PRINTING SALESMEN—High-grade, successful salesmen should apply for our sales agency proposition in unoccupied territories; liberal commissions; highly developed, well-established product; full time must be devoted; this is a worth-while proposition for men of vision, ambition and energy. **THE EGRY REGISTER COMPANY**, Agency Dept. Desk 1, Dayton, Ohio.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

MISCELLANEOUS.

PRINTERS SAVE CLOTHING and money by buying durable home-made washable aprons with pockets, especially designed for printers; made in two lengths: 27-inch, 84 cents; 36-inch, \$1.00 postpaid; state length wanted; order now. **HOME-MADE APRON CO.**, D. 13, Carpentersville, Ill.

WANTED—Printing (especially gummed labels) to sell, by mail, to business men. **G. EDWARD HARRISON**, Agent, Baltimore, Md.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WILL Allan Neumayer send his address to J. E. RICHARDSON, Fifth and Sycamore sts., Cincinnati? He will learn something to his advantage.

WANTED — Printing-plant outside of New York city to do a large linotype composition job. N 973.

SITUATIONS WANTED.

All-Around Men.

A PRACTICAL PRINTER who is a good salesman and estimator, knows the mechanical end and has superintended plants, fully understands U. T. A. Standard cost-finding system, a young man with punch, desires to make a change; salary at least \$3,500. N 978.

Bindery.

BINDERY FOREMAN, competent in all branches, good executive ability, good systematizer, first-class mechanic, wants charge of bindery in printing house. N 950.

BOOKBINDER wants a position as an all-around bookbinder; over 15 years' experience. N 979.

Composing-Room.

RELIABLE COMPOSITOR, layout, make-up and stoneman desires change; can take charge of medium-sized composing-room; 27 years old, single, union. N 982.

SITUATION WANTED by operator; understands any machine; able to set English, French, Swedish, Norwegian, German and Spanish. N 977.

TWO MONOTYPE caster-men, at present employed, desire to locate in good plant; prefer North Central or Northwest; can produce. N 980.

Managers and Superintendents.

SUPERINTENDENT — Do you want a man capable of becoming a beneficial force in your business? Am 32 years old, have family; have had several years' experience on intensive production and estimating with some of the best plants in the United States doing engraving, bank-note, high-grade booklet, process color work, etc.; am qualified for position of important responsibility, competent to meet influential men with adequate success; open for position December 1st, with progressive concern desiring executive with proven ability; distance no objection. HARRY HUBBARD, Gen. Del., Miami, Okla.

WANTED — Position as assistant manager, superintendent or assistant superintendent, by man able to lay out and oversee production from the raw copy to the delivery of the job; medium sized shop preferred; if you want a good man, write; best references; full details upon inquiry. N 971.

Miscellaneous.

CONSTRUCTOR AND ASSEMBLER at the Government Printing Plant, 22 years of actual practice, specializing in printing presses of all makes; left the government plant and worked in printing plants in Paris and all over France; seeks agency for small presses with high production, if possible with automatic register; interchangeable parts; can furnish highest references. JUHEL, 10 rue Camille, Desmoulins, Paris.

CAPABLE EXECUTIVE desires position with a small or medium-sized concern where *practical experience* on high-grade printing is a necessity; age 38; salary moderate; excellent references; practical. N 984.

Office.

PRINTER-MANAGER, practical in every branch, a strong executive, a trained and successful salesman and expert estimator, familiar with modern office methods, knows paper and the paper market, wants to change; now at head of a large Eastern concern doing a business of \$500,000 per year, with profits of over \$60,000; wants connection with first-class house, location immaterial. N 943.

PRINTERS, ATTENTION — Practical executive, estimator, salesman and former owner of a job plant wishes to connect with a house doing the better grade of printing; am 35, married, industrious and of good habits; no offer less than \$3,500 a year will be considered. N 976.

Pressroom.

WANTED, POSITION — Cylinder pressman; man 35, married, 18 years' experience; wide experience on color work; five years in charge; now in charge of four presses; wish change; would prefer South; permanent. PRESSMAN, 314 West Grand Blvd., Detroit, Mich.

PRESSROOM FOREMAN, capable of turning out best class of work and efficient in handling help; 30 years old, married, reliable, union. N 906.

Salesman.

— MANUFACTURERS AND PRINTING SUPPLY DEALERS — Do you want a good man to sell your goods in Texas? Have thorough knowledge of printing field; widely known among owners of newspapers and job plants; can sell any line that is to be sold in Texas. N 981.

PHOTOENGRAVERS — An energetic, ambitious salesman is open for engagement; one desirous of gaining additional experience and of joining firm where hard work and ability to produce results will be recognized; city territory preferred; present salary \$2,000; any city where attractive future is offered. N 974.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll-product rotary wrapping-paper presses. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED TO BUY secondhand Meisel and Kidder flat-bed roll presses; what have you to sell in any style of roll printing-presses? Address, with full particulars, THE STANDARD REGISTER COMPANY, Dept. P, Dayton, Ohio, U. S. A.

HARRIS OFFSET PRESS — No. 30, size 22 by 30, or size 22 by 34; wire description and price, and when shipment could be made. McMATH PRINTING CO., El Paso, Texas.

WANTED — Wire-stitcher, 2 sheets to $\frac{5}{8}$ inch, flat and saddle, staple 10 inches or more from edge; also perforator 24 to 28 inches. AMIET PRINT, Applecreek, Ohio.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing N 948.

WANTED — One or two color No. 4 Miehle; must be guaranteed; state price and terms securely boxed for shipment to Pacific coast. N 975.

WANTED — Secondhand Kelly press, good condition; state price and the serial number of press, with details as to motor equipment. N 969.

WANTED — 15 by 18 single-color Harris presses; Miehle presses in all sizes. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

PORTLAND MULTIPLE POWER PUNCHER WANTED — Name lowest spot cash price. WILLIAM MILLER SON CO., Charlestown, N. H.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — 100 Binders' pressboards, nickel plated, brass, zinc or aluminum bound, size about 19 by 26. N 946.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers.

UTILITY HEATER CO., Suite 915, 32 Union square, New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Electric Neutralizers.

UTILITY HEATER CO., Suite 915, 32 Union square, New York. Gas machines that stop offset and are safe for all presses.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Wood Goods.

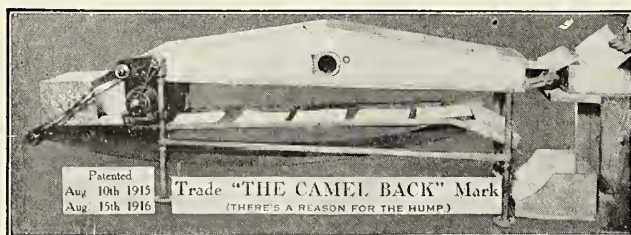
AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Increased Production is assured by using **Anderson High-Speed Folders**

It is not unusual to fold 40,000 circulars or catalog sections continually, day after day.

For further particulars address

C. F. ANDERSON & CO.
710 S. Clark St., Chicago



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TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Never Too Late to Use "Fibrous" Rollers

Order them for your Holiday Printing

WHEN making your plans for producing printed matter for the holiday season, do not overlook the necessity of equipping your presses with seasonable Rollers. They will prove a mighty good investment, as this class of work is mostly fine color printing, and hard, partly worn, unseasonable Rollers will not give a perfect distribution of ink. Rollers cast now are pliable and resilient, and will give splendid service throughout the coldest winter weather.

*Send to the address
nearest you.*

BINGHAM BROS. CO.

(Founded 1849)

New York (Main Office), 406 Pearl Street
Philadelphia . 521 Cherry Street
Rochester . 89 Mortimer Street
Baltimore . . 131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY
East 12th Street and Power Ave., Cleveland, Ohio



The A-to-Z of the Christmas Spirit

Compiled by Warwick James Price

And well our Christian sires of old
Loved when its course had roll'd,
And brought blithe Christmas back again,
With all its hospitable train. — Walter Scott.

Bring the green bay,
There shall be mirth today!
Old jocund mirth
To crown the Christmas hearth! — Scollard.

Call a truce then, to our labors,
Let us feast with friends and neighbors,
And be merry as the custom of our caste. — Kipling.

Day of all days to the whole world dear,
Crowned with the promise of Hope and Cheer,
The gladdest day of the year is here. — Treadwell.

Each ought to carry himself at this holiday season
As an orange tree would if it could walk in the
garden, swinging perfume from every little censer.
— Henry Ward Beecher.

Fixed to no spot is happiness sincere,
'Tis nowhere to be found, or everywhere;
'Tis never to be bought, but always free. — Pope.

Good humor is the oil and wine of merry meeting,
and there's no jovial companionship equal to that
where the jokes are rather small and the laughter
splendidly large. — Washington Irving.

Hang sorrow! Care will kill a cat,
And therefore let's be merry. — George Wither.

I have thought of Christmas time, apart from the
veneration due its sacred name and origin, if
anything belonging to it can be apart from that, as a
good time, a kind, forgiving, charitable time.
— Charles Dickens.

Joy and plenty in the cottage,
Peace and feasting in the hall;
And the voices of the children
Ring out clear above it all. — Old Carol.

Kindness has resistless charms,
All things else but meekly move.
— Earl of Rochester

Let us never forget that an act of goodness is of
itself an act of happiness. No reward coming
after the event can compare with the sweet reward
that went with it. — Maurice Maeterlinck.

Many kinds of fruit grow on the tree of life, but
none so sweet as friendship; as with the orange
tree, its blossoms and fruit appear at the same time,
full of refreshment for sense and for soul. — Larcom.

No matter what
You have or have not,
This is no time for folk to feel blue;
Cheer somebody up and that will cheer you.
— W. J. Lampton.

Oh blessed day, which giv'st the eternal lie
To self, and sense, and all the brute within.
— Charles Kingsley.

Pre-eminently is Christmas a feast of the ab-
sent, a Festival of the Far-Away, for the most
prosperous ingathering of beloved faces about
the fire can include but a small number of those
we fain would have there. — Richard Le Gallienne.

Quite the time for smiles and play,
And yet withal a day
For thoughtful deeds and good
Of brotherhood. — John Kendrick Bangs.

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
— Alfred Tennyson.

So shall we learn to understand
The simple faith of shepherds then,
And clasping kindly hand in hand
Sing, "Peace on earth, good will to men!"
— James Russell Lowell.

They's a feel in the Christmas air goes right
To the spot where a man lives at;
It gives a feller a appetite —
There ain't no doubt about that.
— James Whitcomb Riley.

Unvexed with thoughts of want which may betide,
Or for tomorrow's dinner to provide,
This night, at least, with me forget your cares.
— John Dryden.

Visions of very heavy meals arise
That tend to make your organism shiver;
Roast beef that irks, and pies that agonize
The liver. — Owen Seaman.

Who shuts his hand has lost his gold;
Who opens it hath it twice told.
— George Herbert.

Xmas is a time for the consideration of a bit of
the unfinished business of the world.
— Samuel McCord Crothers.

Yon pale moon serene
Looked down among the lowing kine
On Mary and the Nazarene. — John Masefield.



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THE INFANCY OF WOOD TYPE WEST OF THE ALLEGHENIES

BY ED H. HAUENSTEIN



HE only man left to tell, first-hand, the story of the first wood-type factory operated west of the Allegheny Mountains is Capt. James B. Taylor, seventy-eight years old, who for more than fifty years has practiced law in the city of Wooster, Ohio.

The factory was located in the town of Fredericksburg, Wayne County, Ohio, a few miles southeast of Wooster. John McNulty, who died recently in the Wayne County infirmary, was also one of the original employees in the Fredericksburg factory.

"In the later forties, William T. Day and Samuel D. Day, two Yankees from Connecticut," Captain Taylor recounts, "who had been employed in a wood-type manufactory in that State, came over the mountains, and because of their friendship for Charles P. Tenant, an old Irish school-teacher, located in Fredericksburg, and in a small way began the manufacture of wood type, their only machinery being a cut-off saw, a planer, and a revolving power-burr, all propelled by the power of a single blind horse.

"The wood used for the smaller type was apple, and some dogwood, or other close grain of like kind. The medium-sized type, and up to type six to eight inches in height, was fashioned chiefly from hard maple. The letters were formed on the end of the grain. Some large display-type was made from cherry, the letters running with the grain. I remember some of these pieces, which were made for large show-bills.

"After the letter was roughly formed by the crude machinery, the trimming, surfacing, etc., was done by

hand, and it was in this particular part of the work that William T. Day was an expert.

"After the Days had established their little business, a man by the name of Isaac Merritt came to this part of Ohio, accompanied by his wife and eight-year-old son. They were traveling with a Punch and Judy show, but Merritt, for some reason or other, remained at Fredericksburg and became interested in the town's only manufacturing plant. Being of an inventive turn of mind, he constructed some improved machinery to suit the needs of the Days. This increased the plant's capacity materially. My recollection leads me to believe that Merritt never became a partner in the business, but was employed as sales distributor, the method of shipment being by a one-horse wagon.

"Along in the early fifties Merritt started on a trip with a load of type, the result of many weeks of work. His employers had expected him to be gone for some months, but it was several years before they heard from him again. Merritt, in the meantime, had completed the construction of a machine he started to make at Fredericksburg, the device being designed to sew. He also divulged that his name was not Isaac Merritt, but Isaac Merritt Singer, now known to the world as the patentee of the Singer sewing-machine.

"Singer did not return to Fredericksburg, but to his credit it should be recorded that later on he fully made up to the Days all of their loss by reason of his excursion, and he no doubt used the money received from the sale of their type, horse and wagon to further his invention.

"By the year 1855 the Days had improved their machinery and put up a building at Fredericksburg, which still stands, and where they employed from

twenty-five to thirty men constantly in the manufacture of wood type. Most of the wood type used west of the Alleghenies up to this time came from the Day factory, and some few samples of it are still to be found in scattered print-shops the histories of which date back to the pre-Civil War period. I saw some myself a few days ago that was found in a printing-office at Ashland, Ohio, and which has been placed in the public museum in Wooster.

"Late in the year 1855 there was a combination among the employees of the Day factory for an increase of wages, which brought about an actual strike, with a threat that unless the increase was granted the strikers would start a rival factory. A third Day brother, James, had meanwhile become a member of the firm. He was a stalwart, big-fisted fellow with plenty of nerve, and he had been placed directly in charge of the working force. He fixed a day and hour at which time he announced that all employees not at work would be discharged. The men did not return, and the shop was closed.

"William T. Day, sensing from the start of the strike that there would be no compromise, had gone to Columbus and arranged with authorities at the penitentiary to open a wood-type factory within the walls of the prison, to be operated by convict labor. The Fredericksburg plant was at once removed to Columbus, some experts who had not struck being given positions as foremen.

"Of the strikers, Edwin Ferry, an expert trimmer and wood-engraver, his brother, Thomas Ferry, John McNulty and M. S. Richards made good their threat and embarked in the business at another location in Fredericksburg. The men had ability as workmen,

but were unable to compete with the Days and their convict workmen. The bursting of a mill-dam on Salt Creek, above Fredericksburg, caused a flood that washed away their factory at a time when bankruptcy was threatening. No further effort to make wood type in Fredericksburg was undertaken.

"My personal work at the factory was as a packer, which meant that I was to pick out the correct number of letters constituting a font and pack the different fonts into a compact parcel. Each letter, before being packed, was carefully lubricated with linseed-oil, and fine tissue-paper was placed over the face, each font being then packed separately and wrapped with heavier paper. I started to work on evenings and Saturdays when I was ten years of age. I continued with the Days until they removed to Columbus, but never worked in the plant of the strikers. After the Day plant went to Columbus the building in which it had been housed was transformed into an academy. I attended school there, later going to Westminster College at New Wilmington, Pennsylvania, where, a short time ago, I attended the commencement exercises, the fifty-eighth held since I received my diploma in 1861."

The plant of the Days at the Ohio penitentiary was destroyed by fire at a period when metal type had made its appearance, and the difficulty of weight of solid metal had been largely overcome. The Days, therefore, although they were still doing a flourishing business, went into other lines of endeavor.

William T. Day and Singer, while residing in Fredericksburg, both went to school to Mrs. Rebecca Rayl, who later became the wife of President Finney, of Oberlin College.



It is an undoubted truth that the less one has to do the less time one finds to do it in. One yawns, one procrastinates, one can do it when one will, and, therefore, one seldom does it at all; whereas those who have a great deal of business must, to use a vulgar expression, buckle to it—and then they always find time to do it in.

CHESTERFIELD.

OPENING THE GATES TO THE GARDEN—A TALK ON LAYOUT AND ART*

BY HENRY HALE, JR.



IN connection with this convention, "Opening the Gates to the Garden," I understand, means layout and art—and a good meaning, too, for in this hurry-up workaday world nobody is going to struggle to read advertisements, to climb the fence to get into the garden of fine things offered in printed advertisements. Ninety-nine out of a hundred are going to pass right by unless the gates are open, inviting them to enter into a garden of beautiful things. They will pass advertisements by unless something stops them, beckons them and convinces them that it is worth their while to read. Layout and art form the gate and garden both. Theirs is the power of attracting and holding a reader.

The five human senses, seeing, tasting, hearing, feeling and smelling, all have their uses and play their part in the development of man, but by far the greatest of these is that of seeing. . . . No one seeks the trouble of reading an advertisement. They must be won into its pages by curiosity or by the desire to learn of the wares described therein. A mass of type looks like nothing but monotony and no one will delve into such. Break it up with illustrations—naturally human interest illustrations—and the story suggested by them will charm the observer into reading. A caption or an author's name might do the trick, but their power is small and far between in comparison with that of the illustration.

The editor of a magazine prints stories and articles that he knows his readers will want to read. He selects to the best of his ability the choice of his readers. But he dares not stop with just printing such stories but illustrates them in a thorough and charming way. As a matter of fact, experienced editors will tell you that the illustrations of a magazine play a most important part in the success of the magazine. Illustrations are very necessary.

The problem of the magazine is a cinch alongside of the problem of an advertisement. In an advertisement you don't furnish a reader with the things *he* wants to read, but you lay before him the things *you* want *him* to read. You must make him want to read before he will even go inside the cover. Sometimes a caption will win him over, but rarely, for the effect of words is weak beside that of illustrations. . . . Stop

and think. How many booklets or circulars have you read in which you had no preliminary interest or in which your interest was not awakened by illustrations of some kind?

Strange as it may seem, yet it is nevertheless true, it is really more important to make an advertisement *look* interesting than to make it *read* interestingly. Unless it looks interesting it won't get read anyhow.

Magazine and newspaper advertisements have made tremendous strides in the last ten years. Ten years ago the one aim of an advertising agency was to get as much space filled as possible. The aim of the advertiser was to keep the cost as low as possible. Today their aim is the same—to put into the space the strongest and most attractive advertisement that can be evolved. Illustrators of the highest ability are employed to make the designs, regardless of cost, and the copy is written with the utmost care and especially directed at the particular people who might be customers. In layout, in design and in beauty, as well as in effectiveness, such advertisements of today are away ahead of those of yesterday. Why, oftentimes the advertising is the most interesting part of a magazine, and surely the most carefully prepared.

Printing has also made great strides and mechanically is just about perfect. But booklets and other advertisements prepared by printers have progressed but little. . . . Look at the development in the advertisements you printers have prepared. It shows remarkable improvement technically, but you are still preparing these advertisements to meet your own advanced knowledge of printing perfection, and not for the people who will receive them. Poor engravings, composition, presswork or binding will undoubtedly make a poor impression, subconsciously, on the reader, but good workmanship will simply *not* make a bad impression. What does the layman know about such things anyhow, and where can he find time to examine them? No, your real impression on him must be made through the general appearance and the illustrations of such things that really do interest him. Forget yourselves and the technical beauties of your craft in preparing advertisements and consider first and all the time the man to whom you are advertising and direct your efforts entirely at him. . . . Consider first the man to whom you are advertising. Don't let your advertisement represent the advertiser as a Beacon Hill plutocrat when you are advertising to men who consider a rich man a special chum of the devil's. Nor would an advertisement that looked like a clay-pipe-

*Extracts from an address delivered before the annual convention of the United Typothetae of America.

and-overalls type of advertiser create a very favorable impression upon the mistress of a mansion on the east side of Fifth avenue.

Make your advertisement look as interesting as possible from the outside. Forget your extreme simplicity, perfect balance and other rules of "bookishness." Remember that if the cover does not interest the recipient the chances are very poor of his opening the thing at all. If you can get some human interest on the outside, can make the cover by illustration give a hint of interesting things inside, do so. Put on the best cover you can. Remember, if that cover can't entice one inside, the booklet is a total loss.

Don't count on the quality and charm of many of the cover-stocks to interest the recipient. Remember he is but a layman and they almost all look alike to him. Use a pictorial cover wherever possible, for every man will read a picture and will be interested in its story. Colors? Certainly, make that cover just as fine and just as interesting and lifelike as possible. A penny saved on the cover oftentimes is a penny wasted.

When you come to laying out the inside, forget the principle of good bookmaking and take examples from the magazines. Your booklet must be popular to be effective. The popularity of the magazine is evident. Of a very popular book, 500,000 copies might be sold in five years. Five hundred thousand a month — yes, even a week — is no unusual edition for a magazine. Doesn't it look as though the magazine principles might be right to gain immediate favor?

If you have room for a title-page, put it in and make it as artistic and refined as possible. But if you have so much matter that you would have to crowd pages in order to get it in, leave it out and jump right into the story. Illustrate your story as a story in a magazine is illustrated. It might be well to use the vignetted style of pictures as some magazines do, or the squared off cuts that others use might be better. Sometimes the picture might occupy a full page, and sometimes a little thumb cut might be best. If your story permits of cartoons, they are always effective. There is no more popular design than a good cartoon. But above all things, make the illustrations illustrate the story and use plenty of them. They will do more toward holding the reader to the story than any other thing possible. . . . For the best results you must select your type of designs and the artist who produces them, with the greatest of care. It would be ridiculous to send out a booklet filled with irregularly vignetted half-tones in advertising an engineering product to engineers. Their minds, trained to the most minute accuracy and mechanically true shapes, would, unconsciously, at least, object to such uneven and inaccurate things. . . . If I were publishing a booklet about sporting goods, however, I would use vignettes throughout and get all the freedom and wildness into the pages

possible, and for such work I would use an artist like Anton Otto Fischer, Sarka or Wyeth, if I could possibly gather sufficient money to pay for their services.

There are many other factors that may have a lot to do with the success of a booklet or catalogue. That off size needs a real consideration of its own. Of course, certain sizes cut economically from standard size sheets, and where other things allow, it is well to use one of those sizes. But let us see what other factors may enter the problem. Once I published a booklet that was delivered by the regular delivery wagon to country bakers. Most country bakers are of German or Dutch descent, and such people far prefer big things to dainty ones. As I did not have to worry about the mail, and because of this trait of the baker, I made my booklet 11 by 14 inches. Another time I sent a dainty little 3 by 3¼ inch booklet advertising dainty gloves to dainty women. When we published the "Ethridge Pace" we made it pocket size, and many men carried it in their pockets. Another concern published a catalogue nineteen inches wide so that on their center page spread they could show full size (as were all the articles shown), thirty-six inches long, their largest aluminum boiler.

On the use of colors, there is much to be said, but I won't go into that very deeply as I know that I would be treading on dangerous ground. But I will be bold enough to state my own opinion on the subject, and I am sure that it is right. To use a second or third color just to put a line rule around the type-matter and to get in an extra printing is a definite and useless waste of the advertiser's money. The use of a little gold rule or border, or even sometimes a colored border, may add a touch of class to the job, but generally speaking, unless that second color may be used for other purposes this effect is not worth the extra cost. If I wanted to bring out the pure whiteness of a cake of Fairy soap, for instance, I would very possibly use a light blue tint-block all around the soap. If a color can be used as a tint-block or in a duotone to add to the beauty of the illustrations it will enhance the effect of the booklet and so be well worth the cost. If sufficient colors can be afforded to show the goods displayed in their natural colors, that, too, is well, for it gives the reader the best possible glimpse into the actual beauty of the goods. To send a simple booklet in black and white into Latin-American countries would be almost a waste. It needs reds, greens, yellows and other bright colors to get their eye. Yet in a printed appeal for worthy charity the use of color might well suggest extravagance and so would defeat the very aim of the booklet. Think the color question over hard. Use just as many colors as will help in making the booklet the most effective advertisement, and no more. Have a definite sales reason for every color and you won't go wrong.

Paper is generally just the substance on which the printing is performed, but the proper selection of paper may sometimes increase the sales value of the booklet. The feel of a kid glove and the feel of dull-coated paper are almost the same. The shine of Dill & Collins Black and White is the same as the shine of a white porcelain bathtub. The pattern effect in Onyx Covers suggests the finest marbles, and the cloud effect of Sunburst is like the mottling that one sometimes sees on the sea or in the sky. If a paper meets a purpose like those which I have just mentioned, use it by all means.

Just one word about cover-stocks. In my office are sample-book after sample-book and four separate cabinettes of paper samples. The greatest variation lies in the cover-stocks, but as a rule this variation is one that only printers or paper experts would notice unless one had the different papers in his hands to compare them minutely. Of course, Wild Grass, Onyx, Sunburst, Heavy Japan Vellum and a few others have such a pronounced individuality that the layman would notice it, but generally the various cover-stocks are made to please the fancy of the expert in the trade rather than to appeal to the layman who will receive the advertisement.

What is the use of my touching on typography? To be sure, I feel that I could lay out a pretty good advertisement, and have a fair knowledge of type-faces, and have a reason for every type-face that I select, but you gentlemen are working in type all the time and doubtless know more about type in a minute than I do in a week. Yes, I agree that Bodoni is an excellent, strong type, carrying dignity and harmony; delicacy and grace are the key-notes of Cloister and Goudy; the ruggedness and heft of Blanchard or Post make them excellent for captions or lines in which the force of a sledge-hammer is desired; the backward leaning effect of Hobo makes it reach out and grab attention in the same way that a house on fire would; the simplicity and wideness of Bookman make it excellent for use in booklets where the lines are long; Jensen is so old and out of date that it almost looks new when seen; Pabst is excellent because its high shoulders won't permit of the lines being so crowded together that it is hard to read; Cheltenham has the most complete family and is easy to read — and after you get all through with your type discussion, good old Caslon is still the most popular of all because it is such an excellent face in weight and readability and is the most natural for a reader to read for this very reason. Packard, Pencraft, Della Robbia, Century, Gothic and Old English — they all have their uses — you know them as well as I do. You can cuss and discuss them with your foreman at your leisure. They all have their subconscious effects upon the layman, so pick them with care. . . .

Give a man a suggestion of what is in an advertisement and he will read it completely through. A good cover-design will entice him into the inside of a booklet and he will turn the pages. If as he glances at the illustrations he senses some of the message, he will read it through. So make the illustrations tell as much as possible. Everybody can read a good illustration and everybody will, and for that reason the more the pictures tell the more effective the advertisement will be. . . .

But the descriptive story is not enough for the illustrations to tell. They should — they must — tell the story of the manufacturer's pride in his article and therefore the very quality of the article. This demands the very finest quality of designs that can be obtained. In forty-nine out of fifty illustrated booklets, with the exception of those in which the printer has been able to use designs prepared for his national advertising, the designs used show that the artist was selected because he was cheap. Such designs knock the advertiser, and this is far from good advertising.

You will say, "But we can't get enough money to use the best designs; the price won't stand it." Of course not. When a job is placed on a competitive estimate, every little bit of cost that can be is knocked off. How easy it is to get another artist to do the designs for a tenth of what a real illustrator will. While mechanical tests might well show the job of the low estimator to meet the specifications, such a job is almost always very inferior in the producing of sales and good will for the advertiser. The competitive estimate is your worst enemy and the advertiser's also. Many advertisers have graduated from this school of false economy, but it's *you, you*, if you want the booklet, the circular and the catalogue to take their rightful places in advertising, who must fight and must get after the advertiser and convince him that *quality* must be the key-note of his printed advertising, and that for quality productions you must be paid quality prices. More people pay \$250 for their magazine advertising designs now than paid \$50 for them ten years ago. Advertising agencies and designers fought the battle and put their efforts on the high plane where they should be. You can do it as well in the printing business. Convince yourself first and then convince your customer that the booklet you will develop for him will be as important and as effective an advertisement as any he issues, and you should get sufficient money to pay for the best.

To put booklets, circulars or catalogues in their proper place in the advertising sun, you must make them advertisements, advertisements that will produce big results. You must forget for the time that you are a printer and become, first, the man to whom the product will be sold and consider what will then appeal most to you. Then you must become as the advertiser

and see things from his view-point, and then a creator of advertising ideas. When your job is planned and designed, then you may again become the printer and put into it the finest that your art knows.

The best way to accomplish all this is to employ for the creation of the advertisement those who specialize in the creation of advertisements and in their preparation. Jack of all trades is master of none. Had you spent the whole effort of your career in preparing advertising you could not be the excellent printer that you are. Having specialized in such reproduction, you can not be expected to be an expert in preparing

advertisements. Call in such an advertising man. You and he together should be able to develop advertisements that will be welcomed, respected, read thoroughly and that will produce real sales and good will for the advertiser.

Such advertisements are needed. They are necessary to complete the campaigns of almost every advertiser. The printer who can deliver such work takes his place as a leader. He becomes a producer as well as a reproducer; his services are needed — demanded — and the repeat orders with their profits of velvet will come regularly.

SOME REMINISCENCES OF HAND-SET DAYS

BY C. A. KING



HERE were no child labor laws when I started to learn the printer's trade in Vermont nearly half a century ago, and since then it is worth while to note the progress of the Art Preservative, as we are pleased to call it. I had "learned the case" in the office of the Plymouth (Ind.) *Republican* while a carrier boy, and perhaps my experience helped me to get a job when my widowed mother returned to her old home in the East.

The *Bennington Banner* was a nine-column folio, and the editor could not be convinced that people would be better pleased with smaller pages and more of them. Nearly all the other newspapers were using large pages. This was before slug-casting machines and "boiler plate" had been discovered, and it required continual hustling to get up the paper, as the office had considerable jobwork. Local news occupied little space, but when the President issued his message we set it up in full and our readers read it without abridgement. There was no excuse to cut it short for fear of missing the movies.

Looking backward it seems as if my boss was behind the times, but I guess it must have been the times. Few of the other printing-offices were better equipped. Less than a dozen in the State had steam power, and there was no other kind. Handwork was the rule. When I started in to print, the shop had two hand-presses, a big Washington for the newspaper and occasional full sheet posters, and a smaller one for jobwork. This was better than in Plymouth, where they printed a newspaper and calling-card on the same press, the only one they owned.

In Bennington they celebrated the Fourth of July on the sixteenth of August, and perhaps they do it

now. It is the anniversary of the battle of Bennington and very dear to the patriotic hearts. Then we had a society, the R. A. J., responsible for the morning parade and the sports. It seemed to be the ambition of the job department to get these three letters in bigger type every year. After a time the boss got tired of buying big wood type and then we boys got a local carpenter to cut out some that would fill a sheet. It made a sensation, but the committee claimed that it took too much room on a three-sheet poster, and smaller type was used after that. This is one of many things the help attempted, but evidently we were too far ahead of the procession.

I gained my experience as a hand pressman by printing jobs, the newspaper press being more than I could pull over, being a slender chap. There was a paper-mill in the town and they would send us two reams of cap or demy and we would print their label in blue or red on one ream and have the other for jobwork, a sort of fifty-fifty scheme which must have been borrowed from the miller at the Falls, who ground corn and wheat on the same basis. The paper was an excellent grade of writing, but as we always had a lot of it we printed everything on that one quality, whether it was a legal brief or a dodger. Paper was never figured when guessing what a job cost, but the price was big enough, never fear, as there wasn't another printer within twenty-five miles.

The office acquired a nondescript second jobber from somebody and this was the first time we ever tried hard packing. We used a felt blanket the same as we did on the hand-press until a tramp printer showed us the difference. Every job was dry pressed, otherwise it would be embossed on the back, and we made the printing show up distinctly on both sides. We were deliberate in our work, waiting until we had several jobs before putting them on the press, and when it

was filled it took the entire office force to turn on the squeeze. Hydraulic presses had not reached Vermont at that date. The printing looked well, but it must have been destructive on hair-line type. Occasionally a showman could prevail on the boss to do a rush job, but he had to be persuasive.

I do not believe the boss was ever really convinced that hard packing was better than felt; he knew it did not appear as distinct, but even he admitted that it was a saving of time.

One feature of this job-press was that the grippers were actuated by a spring, a thin blade of steel that was always breaking at the most provoking times. When it was suggested that it be replaced by a spiral spring there was great objection, but the spring was obtained surreptitiously and used some time before the substitution was discovered. Sometimes as I look back, it seems the boss was determined not to try any new idea. He and his brother had been compositors on the Troy (N. Y.) *Daily Press*, and when they left the job to start the *Banner* they had to get along without many things they had been accustomed to, and the papers were delivered by mounted carriers, the railroad not having reached southern Vermont at that time. Perhaps this was one reason they objected to innovations. For a long time the office refused to do any job-printing during three days before printing the newspaper, although late news was not the reason. All hands

concentrated on typesetting, and after printing one side of the paper the type was distributed and the other side set up; we had just about enough material to set two pages, and then sorts were short. Occasionally we doubled up on an advertisement, running on both sides. It saved typesetting.

After all, the editor was a power in the community, and many people came into the office to get a paper on publication day, as if they could not wait for the delivery by carrier. He was postmaster for some time and when the administration changed he got the job for a relative who happened conveniently to be a Democrat. I always had a desire to write "pieces," and I was given an opportunity to write. I believe that some of my work helped to build up the local department which is now the feature of the *Banner*. Some of the "stufh" must have been crude, but the other country weeklies were doing about as well. They were beginning to realize that people like news about home people as well as the foreign news. I wrote a column and more a week during the last year of my apprenticeship, and while I received no additional compensation it stood me in good stead when I became the owner of a newspaper, and even before. Boys who are anxious to learn may do considerable work without any compensation, but they gain in experience; and in my case, if I hadn't begun to write in Vermont, perhaps I would still be sticking type, if I was not in the Old Men's Home.

WORKING CONDITIONS

BY CHESLA C. SHERLOCK



WORKMEN are often injured or incapacitated because of the conditions under which they work. This does not necessarily mean that they receive a direct injury, but that due to the condition of the place where they are required to work they sustain injury or become incapacitated. Probably no case will illustrate the point better than that of atmospheric conditions. The workman is required to work in a basement where the air and light are poor; he is required to work where the air is damp and poisonous, or he may be required, by the nature of his employment, to work where there are poisonous fumes, which sooner or later overcome his physical resistance and cause injury and loss of time to him.

It is this class of undesirable conditions which exists more frequently than any other. Printers are oftentimes required to work in unfavorable situations. They have dark, basement shops, where the air is damp and

musty; they are oftentimes required to work under other atmospheric conditions which are a standing jeopardy to their lives and health.

A workman can recover compensation if he is injured in the course of his employment, but if the injury arises out of the atmospheric conditions, can it be said to arise out of the employment so that the workman could have compensation?

Under the old common law, the courts held that any damage which was due to "an act of God" could not be charged up as a liability against man. Sunstroke, freezing, lightning, and the like, were considered as "acts of God," and no man could recover from another man damages for injuries due to them. In the case of carriers of goods, floods, strikes, and the like, came to be "acts of God," and the carrier was excused from liability if he could prove that the damage was done by such an event.

The rule is not so broad today. While we recognize that there are certain "acts" which may be entirely beyond the control of man, we do not glibly attribute them to God and excuse the matter in that fashion.

Sunstroke may be an "act of God" under certain conditions, but at other times it may be a compensable event in a workman's life. So the courts have come to look at the circumstances surrounding each case rather than to the event itself, and in a great many instances we find the courts and commissions awarding compensation for injuries received which a few years ago would have been called "acts of God."

For instance, cold weather might be called an "act of God." If a workman is frozen to death or loses a finger or two, why should he expect compensation from his employer? The cold is a risk common to the community; but when it becomes a risk incidental to the employment, the workman can recover compensation for his injury. If a printer is obliged to work in a cold room and contracts a cold or pneumonia, the chances are that he or his dependents could obtain compensation.

In one case, a workman was ordinarily employed inside the employer's shop, but upon a load of coal being brought to the establishment the employer directed the workman to unload it and shovel it into the basement. It was a bitterly cold day and the work kept the employee outdoors all day. The gloves he wore were the only protection he had on his hands. Some fingers were frozen and the court held that the workman was entitled to compensation, saying that it was only fair to say that the injury arose out of the employment, as so long as the workman worked the risk was present.

The same situation practically arose in another case where a workman was directed by his employer to go into the basement of his shop and bale out the water that had accumulated there during a heavy rain. The workman was obliged to stand up to his knees in cold water for about four hours. He contracted pneumonia and died. His dependents were awarded compensation.

Perhaps printers are more commonly subjected to hazards from heat than from cold. In certain departments of the printing-trade it is necessary to work in excessive temperatures, and during this period of work, especially on hot summer days, it is not uncommon to have heat prostrations. Heat prostrations are a matter which have had no little consideration from the courts. They seem to be common in almost every trade and employment. The courts were for a long time puzzled as to what was the just and equitable thing to do with them, keeping in mind on the one hand the "act-of-God" rule and, on the other hand, a knowledge that

oftentimes the application of that rule did not mete out justice.

But heat prostrations may be compensable now in the same manner that injuries due to any of the other atmospheric conditions which arise may be compensated. If the risk from the condition of work is greater to the individual because he is in the employment at the time than it is to others in the community, then it is compensable and arises out of the employment.

The reason why "acts of God" are generally not recognized as compensable or the proper medium for damages in a civil suit is because the risk of injury from them is one common to the community. But if the employment in which a workman is engaged at the time of his injury from one of these "acts" subjects him to a greater risk than that taken by the community at large, then he is entitled to compensation or damages, as the case may be.

Perhaps this can be best explained by a simple illustration. A workman is obliged by his employment to work on a metal roof during a very hot day. Any person knows that a metal roof will be several degrees hotter than the ground. The measure of the risk to the community is the temperature at the ground level. If the temperature is greater on the metal roof and the workman is overcome, it is due to his employment taking him to a place where the risk is greater than it is to the community at large, and he is entitled to compensation.

In like fashion, if a printer is required to work in a hot pressroom or stereotype plant where the temperature is greater than it is outside and he is overcome, he can recover compensation.

Atmospheric conditions present a unique and new point of law. In the past they have not been treated in just the light that they are today. And these conditions of work are changed almost every day as new employments are found and new industries spring up. An atmospheric condition may be present today and it may not tomorrow. It is a risk which the employer must assume along with his employees.

If employers and employees will keep in mind the simple test which I have tried to bring out in this discussion, they will have no trouble in determining whether compensation is due where the injury has been caused by atmospheric conditions. If the employment has taken the employee to a place where the risk from the condition is greater than that to which the average person in the community is subjected, then the employee is entitled to compensation.

A clean, artistically set job of printing is a work of art that is restful to a weary patron, but a careless, ink-bedaubed job gives a patron the nightmare, and another printer the next job.—G. W. Tuttle.



MULTNOMAH FALLS

Visited by members of the National Editorial Association
while on their trip along the Columbia River Highways

Printed with Sigmund Ullman's Doubletone
Cameo Art Brown



EDITORIAL

WE take this opportunity to express our thanks to *The Honolulu Item*, published by the Mercantile Printing Company, Limited, of Honolulu, for the following paragraph which appeared in its issue for October: "THE INLAND PRINTER, the great organ of the business, has increased its subscription rate to \$4, from \$3. It is published monthly and is worth \$10."

ON several occasions THE INLAND PRINTER has been criticized by some good friends for leaning too strongly toward hand-lettered effects in typography. Whether or not these criticisms have been justified we leave our many readers to decide, though we believe a review of past issues will prove that we have not at any time favored the hand-lettered effects to the detriment of purely typographical designs. However, this is beside the question. It was our intention to place emphasis on the fact that both the cover-design and the frontispiece for this issue have been composed wholly in type and present a good demonstration of what can be accomplished by the careful use of simple types in combination with stock borders and ornaments.

THIS issue of THE INLAND PRINTER brings to a close what has proved to be one of the most successful series of articles that has ever been presented in its pages. The large number of letters we have received, all expressing hearty commendation of the articles, many requesting additional information on certain points, together with a demand for extra copies which we have not at all times been able to meet, attest the great popularity of the series under the heading "Costs of Job-Printing," written for us by R. T. Porte. In some way or other Mr. Porte has developed the happy faculty of being able to tell the truth in such a way that, while it hits hard and hurts at times, it nevertheless accomplishes its purpose, and what hurts proves a cure. He also has a way of presenting cold figures in the form of scales and tables in a manner that makes them interesting reading. While probably a little vigorous at times in his writing, there is nothing stilted or dogmatic in it; he seems to know what he wants to say and does not waste words in saying it. The foregoing is merely introductory to an announcement that will prove of interest to the large number of our readers who have followed Mr. Porte's articles during the past two years. Arrangements have been completed whereby Mr. Porte will present an entirely new series of articles next

year, commencing with the January issue, in THE INLAND PRINTER. For some months past he has been preparing the material, going into details and arranging blanks for use therewith. We can assure our readers, especially those in the smaller job and publishing plants, that they will be offered something that will be worth while. Basing our prediction on Mr. Porte's previous writings and his long and extensive experience in the field, we would state that, if carefully followed, the information and advice to be given by him through the new series of articles will enable many of the smaller printers and newspaper publishers, as well as larger ones also, to place their businesses on a much firmer foundation. The first article will appear next month — watch for it.

Production.

For four years the warring nations in Europe carried on an orgy of destruction of life and property that has resulted in the loss of millions of producers and the absolute elimination of the results of many years of labor. There has been the most enormous destruction that the world has ever seen of things that were necessary to the health, happiness and even the life of those remaining.

A few years ago the San Francisco earthquake shook our nerves, and the loss seemed almost irreparable. Later the loss of the Titanic wrenched our heartstrings with the thought of the number of lives that had been cut short. But these were only a drop in the bucket to the awful destruction of the World War, the devastation of which covered thousands of square miles, besides the tremendous loss of human life.

But it did more than this, for, while destroying Europe, it drew from America all available material in the shape of munitions and supplies. Material that would otherwise have been used to feed and clothe the people was made into war munitions, and this kept up until there was a shortage of practically all necessary articles.

The result is that there is now greater need than ever before for every man and woman in the United States to produce more than he has ever done before. Theories about the amount any one worker should produce should be set aside and every one should do his level best to help to make up for the great destruction that has cursed the world for the last four years.

The wealth of the world is not its minerals, its precious stones, its great lakes, rivers and waterfalls, but the

accumulated results of the labor that has been expended in excess of the amount necessary to provide a living for the laborer. There is no way to restore all the wealth that has been destroyed except for the laborers to produce more than they actually need for use from day to day, so that the accumulation of the excess may again bring comfort and wealth to the people of the world who are sorely in need at the present time.

Even in the most prosperous of times it has been a fact that in certain parts of the world thousands suffered from famine; how then can any one expect that restricted production will help matters when the whole world has expended its surplus and nearly all countries are on rations to make the food hold out until the next season's crops come in?

Even though you personally do not happen to be so situated that you feel the shortage, you should increase your production to help the other fellow. Big production means a drop in the H. C. L. and a chance for the man whose job is not drawing increased pay to get enough to eat and wear.— *Bernard Daniels.*

Should Arbitration Be Compulsory?

For some time past great emphasis has been placed upon the necessity of close coöperation between capital and labor, in order that we might be carried safely over the period of readjustment following the close of the great war. This need of coöperation was proclaimed by the leaders of both classes, and resolutions were prepared and unanimously approved at gatherings of both the heads of business institutions and the organized workers. Yet, at the present time, one year after the close of the great struggle for liberty, we are forced to witness a sad condition of affairs — both sides of industry in a seemingly unbreakable deadlock, both insisting on enforcing its demands upon the other, and neither side apparently willing to concede any rights whatever to the other. The industrial conference called by our President for the purpose of bringing about a solution of the differences between employers and employees has broken up, unable to find some common ground of agreement. "You are altogether in the wrong, we are wholly in the right," seems to be the attitude expressed by both sides. In the meantime, the ultimate consumer, the public at large, is between the upper and the nether millstones.

This condition of affairs very forcibly emphasizes the necessity of some governmental tribunal, supported by the necessary authority of law and free from political entanglements, that shall have power to make a thorough and impartial investigation of the situation, then bring all the interests together to arbitrate their differences and, if necessary, force each side to concede ground to the other.

It was with great interest that we went back over the files of THE INLAND PRINTER and found, in the issue for September, 1892, twenty-seven years ago, an editorial bearing the same title as that used for this note, which

was written by S. K. Parker, an active member of the union, now retired, who for many years read the final proofs for this journal. The subject-matter of that editorial seems just as applicable today as when it was written, therefore we quote a few paragraphs:

Two trains are heading for each other on the same track, through some mistake caused by human fallibility. The engineer of each train proceeds in confidence that he has the right of way until an imminent collision awakes him to the fact that something is radically wrong. He is unable to avert the consequences. The train being confined to the one track, he can not turn aside to let the other train pass — and the crash comes.

Two teams approach each other on the street. The driver of each thinks he has a clear way ahead until he perceives the other team. Unlike the engineers of the railway trains, the drivers of the teams have the power to give way to each other, and doing so, a collision is averted.

A man walking along the street has the presumptive right to proceed in a straight, undeviating line. But can he do so if there are others on the street each of whom has the same right? No, he can not. He and everybody else must waive their technical right and concede to each other — give as well as take.

So it is in the relative positions of capital and labor. Each side may believe itself to be in the right on certain questions, and to have the right of way, figuratively speaking, to carry out its idea of that right. Persisting in this idea and carrying it to its conclusion, neither side giving way, the result is collision, as with the railway trains; or, in the case of the teams, if each driver persists in holding to the middle of the road, there is collision. But when people pass on the street, every one giving way as required, even if but an inch be necessary, there is perfect order and smoothness of progression, and no one's rights are actually injured, though technically infringed upon.

The only way to avoid disputes between labor and capital will be to recognize this principle of giving and taking — waiving the technicalities — each side conceding an inch or two.

How shall this be brought about? When the number of people on a street becomes so great that the individuals in the crowd become confused and excited, so that they can not see their way clear where to give or where to take, and a deadlock or jamb ensues, a third party steps in — a policeman — who with his baton of authority directs and compels the tangled mob of individuals to "move on." The principle involved in the order to "move on" is that there are still others who are entitled to the use of the street, and the rights of these must be respected also.

In the case of a dispute between two great interests, both parties to the quarrel lose sight of the fact that there are still others who have rights to be considered, namely, the public in general; the public that requires the use of the products of the factories; the public that pays the taxes incurred by the maintenance at the place of dispute of a military force which under proper conditions would be unnecessary. Left to themselves, the irritation of the disputants toward each other increases in intensity, reason is set aside, acts of violence and destruction of property are committed, which, justly or otherwise, are charged to the account of labor. Under such conditions how is it possible for an agreement to be reached?

Right here is where the supreme power of the Government, representing the public at large and protecting its interests, should step in with the function of the policeman, and compel the opposing parties to give an inch or two to each other and "move on."

The objection may be made that compulsory arbitration would be an unconstitutional infringement of liberty. Is it unconstitutional to disentangle a crowd that is unable to extricate itself from a jamb? The policeman in such case does not undertake to dictate to each individual just exactly in what manner he shall move or in what direction he shall go; the policeman simply insists upon each person accommodating himself to the exigencies of the occasion — not to persist in attempting to go in a straight line regardless of the rights of others. So in like manner no one would attempt to dictate to parties to an arbitration just what they shall do — only that they get together and listen to reason and guidance by a disinterested party, that the business of the community may "move on."

Announcement Regarding the Letter-Head Contest.

In the announcement of the letter-head contest, the copy for which was a heading for the National Editorial Association, which appeared on page 56 of our October issue, it was stated that the results would be published in our December issue. Inasmuch as it has been impossible to get the large number of entries properly sorted and into the hands of the judges, we regret that it is necessary to delay announcing the outcome of the contest until the January issue.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Phonetic Spelling.

To the Editor:

RAYMOND, WASHINGTON.

Some time ago I noticed a letter from a correspondent who advocated phonetic spelling of English, and would like to hav the matter discust in *THE INLAND PRINTER*. He feels that we should hav som central authority which could take the lead in the matter and also enforce its decisions on the users of the language everywher.

The newspaper is the most popular institution in the world — that is, the English-speaking world. It reaches the peopl in all walks of life, and helps to form not only public opinion but public habit as well. It is much better adapted to reach the users of language than a university. The doctors do not make custom. It grows up among peopl who ar doing things. After the custom is establisht the doctors discover it, analyze it, speculate upon it, and lay down the rules by which it may be correctly followd. The hihbrows do not make a language. They only tell how it is constructed, and deduce the rules by which it is governd. The correspondent did better, therefore, than he realiz'd when he broht the question to the mentor of the weekly newspapers, and if *THE INLAND PRINTER* will only discuss it, inducing the country papers themselves to study the language a littl, much good may result.

I hav notic't with pleasure that your journal has not followd the fad of the so-cald "reform" spellers, who under the name of "simplified spelling" hav adopted the malformations "thru," "tho," and "thot" for the words "through," "though," and "thought." I take it, then, that you ar not particularly imprest with phonetic spelling for its own sake, or with simplified spelling, the sole aim of which is to shorten words with a view to conserving printer's ink. Will you therefore permit me to start the "campagn of education" which oht to result in a better understanding of the laws of representation of our language?

Language is an organism and not a mechanism. It obeys the laws of living things, one of which is constant change. Before the advent of printing, the written symbols for words could change as freely as the spoken sounds could vary. But when the printer's art made knowledg popular and written language widely known, it naturaly preservd the old forms, while the spoken sounds went on changing. The familiar printed forms became and remaind the authoritativ spellings for the words even after the pronunciation had chang'd. As a result, readjustments of the written to the spoken forms become necessary occasionally. That is all that is wrong with English spelling now. It needs to be moderniz'd by bringing its system of spelling down to date. The last readjustment was made about a century and a quarter ago when we dropt "k" from such words as musick, arithmetick, logick, etc., adopted final "s" instead of long "f," chang'd places with "u" and "v," began the use of "vv" (dubl u) as a separat letter, and shortend and simplified several other cumbrus forms. These adjustments, broht about largely by Noah

Webster, and populariz'd by his blue-back speller, improovd the orthography of the language without doing violence to its laws of representation or disguising the familiar appearance of its words. Another adjustment of its written forms to catch up with the changes that hav taken place in the sound and meaning of its spoken words would modernize it, and make it one of the simplest and most regular of modern languages in its outward form.

A littl time devoted to the study of English words will disclose to the student this fact, that our language has its own peculiar and distinctiv method of representing sounds; it uses no marks or accents in ordinary discourse, but by a skilful use of silent letters is abl to indicate the varius shades of sound of the human voice. To ignore this fact and to try to make the spelling phonetic mutilates rather than simplifies the written discourse. Let us begin with one of the most common words that need changing to agree with their modern pronunciation. "Are" is pronounc't by many peopl as if it wer spelt "air." The reason is plain. Notice these words: car, care, bar, bare, far, fare, mar, mare, par, pare, tar, tare, war, ware. They ar sufficient to establish the rule, but every other word in the language follows the same law, as star, stare, dare, hare, rare, share, snare, gar, jar, char, etc. The user of English soon coms to recognize the invariabl law that final silent "e" after words ending in "ar" changes the Italian sound of "a" to the longer caret sound. Is it any wonder that he classes "are" with the other caret sounds? Modern English requires that the final "e" be dropt and thus reduce the irregularity. "Ar" is the proper form and can never be mispronounc't. If every weekly and daily newspaper in the United States should so spell this word it would be current in the magazines in a month, and would find its way into the schoolbooks in a year.

Another well-establisht rule of English representation is that certain letters never stand at the end of words. Long "u" is one of these. Many simplifiers hav, without proper thoht it seems to me, adopted the forms "thru," "tho," "thot" and "thoro" instead of the old forms "through," "though," "thought" and "thorough." The purpos of the changes in these words is not, like the case of "ar," to accommodate them to modern pronunciation, but to shorten them and render them different in appearance. These words ar encumberd with useless letters standing for sounds now no longer pronounc't, but the chief difficulty is that they ar too much alike in appearance, due to the common "ough" in all of them. They ar also confusing to the learner in that different letters ar sounded of this combination "ough" in three of the four words. They need reforming in appearance as well as simplifying in spelling. It is distinctivness and differentiation that they require. But in reforming them, let us not forget the rules and principls of English representation, for if we do we may hav trubl with other like words. Witness these words: true, few (uu), flue, sue, new, blue, cue, due, dew, hue, lieu, you, through, slough, etc., which show that long "u," unless preceded

by a silent vowel, can not stand at the end of a word. A final silent letter is always added if the "u" is preceded by a consonant. "Thru" violates the law, but "thruh" does not. It is distinctiv, and follows closely the old Anglo-Saxon prior to the Middl English period.

Notice that final "o" is not always long — in fact, it is long in only four words, no, go, lo and so. It as often has the long "oo" sound, as in do, to, who, too, two, etc. Also note that when we wish to make sure of the long sound we add a final silent letter: doe, hoe, oh, know, blow, roe, toe, foe, woe, etc. Now, "tho" miht be pronounc't correctly part of the time, but "thoh" could never be mistaken, and it sufficiently resembles "though" to be readily recogniz'd. "Thoroh" is the proper form for "thorough" for the same reason, that it is easily recogniz'd and can not be mispronounc't.

Another invariabl rule of English is that a singl vowel followd by a singl consonant at the end of a word is always short: witness, bat, bot, cat, cot, hat, hot, lot, sot, pot, etc. By this rule "thot" can not possibly be us'd to spell "thought." Neither can "cat" spell "caught." Another infallibl rule says that a silent letter at the end of the word, or inserted in the syllabl, lengthens the vowel sound, as in taut, note, crawl, boat, etc. A silent "h" in "thoht" is therefore necessary to modify the short sound of "o" to the broad sound. "Thoht" satisfies every law of the language and looks very much like the original form. It is short and distinctiv and can not be confus'd with "thoh" and "thruh."

We hav, then, the following words readjusted to modern pronunciation and usage: ar, thoh, thruh, thoroh; together with their derivativs: althoh, thruhout, thorohly, thorohness.

The number of classes of words that need adjustment is surprizingly small, for the vast majority of the words in our language ar already regular. I hav written this articl with the words as they would appear if all the modernizing readjustments wer made. The reader will see at once that the language is not at all disguis'd, but that the changes made ar all scientific and add to the beuty and regularity of the printed page.

Yours for modern English (but *English*, not phonics),
J. M. TADLOCK.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

It is reported that the Printers' Federated Trade Unions of Scotland have, by ballot vote, decided to accept the offer of an advance of 7 shillings (\$1.70) per week to all males and to females doing the same work as males.

A DISPUTE of some duration between the printing employers and workmen in Dublin has come to a satisfactory end. There must have been trouble at the same time among the undertakers, as a facetious editor wrote this head-line for his paper: "Gravediggers and Printers Resume Work."

UNDER an agreement between the London Society of Compositors and the Typographical Association it is decided that the jurisdiction of the former shall be confined to a radius of fifteen miles from the General Postoffice, this being recognized as the area covered by the London scale.

A MOVEMENT is on foot to substantially increase the pensions granted by the Printers' Pension Corporation. Male pensioners now receive from £15½ to £26 per year, and females from £11 to £17, according to length of membership. The corporation has 648 pensioners and in addition is making weekly allowances to 460 children of printers killed in the war.

LORD EMMET recently divulged how the annulling of the restrictions on imported paper was prevented by a few paper manufacturers. The Cabinet committee had actually decided to remove the restrictions on the ground that the general

community benefited by cheap paper, which was most important from a national standpoint. However, as soon as the decision became known the manufacturers were up in arms, and the Board of Trade gave way.

THE art editor of *Le Matin* (Paris), on a visit to London, expressed a desire to know how quickly the *Daily Mail* could take a photograph and make a block of it for printing. He and a friend were photographed on the Thames embankment at 2:40 P.M., August 21. At 2:54 a proof of the photograph was handed to them, and at 3:14 the plate from which the newspaper stereos are made was finished. The process thus took 34 minutes, which performance is considered a record.

GERMANY.

A BOOK and printing-trade fair was held at Leipsic, in the week of August 31 to September 6. An attendance of 118,000 is reported.

DR. EDWARD MERTENS, one of the pioneer workers in the rotogravure process of printing, died February 22, last, at Freiburg im Breisgau, at the age of fifty.

A FIRE on September 6 destroyed the machinery hall of the great printing and publishing trades exposition of 1914, which up to the time of the fire remained standing and which was still filled with valuable material.

THE German Moving Picture Company has put forth three films, under the direction of Hugo Matthias, portraying "The Production of Printing Type," "The Art of Composing Type Forms" and "The Evolution of the Printing Art."

LOOKING over the German printing-trade papers, which are again coming to hand, we find the typefoundries continued quite active during the war in the production of new designs in type-faces. These appear in much larger number and variety than we had expected.

It is stated that there are establishments in Germany which circulate the trade papers of their business among their work-people, in order that these may be better informed about manufacturing conditions and trade practices. A slip accompanies each periodical, upon which those who receive and read it must write their names. This is a practice which should obtain in American printing-offices. The papers and magazines of our trade should be turned over to the composing and press rooms after they have been read in the office, thus increasing the benefits to be obtained from them.

FRANCE.

A NUMBER of publishers have doubled the prices of their books; thus, novels selling at 3½ francs before the war are now priced at 7 francs.

THE City of Paris has accepted the gift of a large typographical library collected by E. Morin. A catalogue of it is now in preparation.

M. CREPIN-LEBLOND, a printer at Rennes, has just given his printing-office to his staff. The latter have chosen one of their number to be director.

AFTER an interruption of five years (due to the war), *Le Procédé*, a monthly devoted to the photoengraving processes, has resumed publication. It is issued by H. Chalmers, 150 Boulevard du Montparnasse, Paris.

NEW ZEALAND.

THE death is announced of Joseph Tress, a journalist and newspaper proprietor, who is credited with having started forty-five newspapers in New South Wales and New Zealand. Mr. Tress was seventy-four years old.

SWITZERLAND.

AN International Congress of Union Printers was begun at Lucerne on September 6. This is the first one held since the one at Stuttgart in 1912.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted.
For terms for this service address The Inland Printer Company.

Printing Without Typesetting.

James B. Townsend, publisher of the *American Art News*, writes: "Would it be possible at a cost, reasonable as compared with printing, to print the pages of this eight to ten page periodical from lithographic plates?"

Answer.—Forty-six years ago the *New York Daily Graphic* was printed from lithographic stones, and we are supposed to have progressed since then. All you need do is to have the copy for your publication typewritten in special ink, take the sheets to the nearest lithographer or offset printer, who will transfer your typewritten copy to zinc plates and print your publication more cheaply than you can have it typeset. The printing will not be so clear and sharp as if it were done from type, still it might answer your purpose.

Moiré Pattern in Half-Tones.

Nothing is so annoying to the half-tone engraver as the unpleasant pattern that occurs when the lines in a copy meet the lines of the screen at too narrow an angle, says the *British Journal of Photography*. Besides describing the well-known remedy of turning the copy until the least obvious pattern is seen on the ground glass, a method is described that may be new to our readers: Another instance of the pattern being dodged very neatly is that of the engraver who had to reproduce some steel-engravings. He twisted them until the pattern was at its minimum, and was at only one spot. This position was then carefully marked, the steel-engraving lightly air-brushed so that the lines were just obliterated, of course keeping the tone of the subject just the same. Then the engraving was made, and the hand engraver imitated on the half-tone the lines of the original on the patch which had been air-brushed and reproduced as an even tone, thus successfully avoiding the moiré pattern.

Etching Type for Rotogravure.

"Etcher," New York, asks: "Is there any method of getting rid of the ragged edges shown in type, etched through a screen, in rotogravure?"

Answer.—The etching of type in rotogravure has been the subject of more patents and controversy than the etching of illustrations. At first, only the illustrations were etched and the titles of the pictures were engraved by hand. Then some one discovered that he could etch type just as the pictures were etched, by printing the tissue through a screen part of the time. This was immediately patented. Later somebody else left the screen off, printed the type on the tissue from the positive only and etched the roll, and he found the type printed well, so he rushed off and got another patent. If the screen used is 150 lines to the inch, and the positive of the type is printed long enough, the serrated edges will not be seen. Should the type be printed without a screen and chromic acid added

to the chlorid of iron during the last etch, the bottom of the intaglio letters will be rough enough to hold ink. That is the way the writer did when etching flat plates of rolled copper. The copper rolls for rotogravure are usually electrolytic copper, and that is so pure that it etches evenly and leaves the bottom of the letters smooth, which is not the case with sheet copper.

The Illustrated Book.

During the summer there were on exhibition at the New York Public Library, illustrated books from the beginning to the present century, and if there is any big lesson to be learned from the exhibition as a whole it is that to preserve harmony throughout a book the illustrations should be printed on the same paper as the type. Dr. Frank Weitenkamp, who superintended this exhibition, says very cleverly in notes that he published about it: "Inserts printed on coated paper and tipped in between printed pages have a habit of starting from their moorings, as though following a tendency to leave a place where they do not necessarily belong." Since wood-engraving has departed, the use of pen-and-ink illustrations printed with the type is one of the harmonious methods recommended before in this department, and if this method is not employed publishers will find that as rotogravure engravers improve in the reproduction of type the latter process will come into use for printing illustrated books in large editions. They can be printed cheaply in this manner, while the photographic positives may be filed away and used to engrave fresh cylinders for later editions.

Rotogravure History in Brief.

Much misinformation is being printed about the origin of rotogravure. The facts are these: Rotogravure was invented by Karl Klic, born in Bohemia in 1841. Klic was also the inventor of photogravure, which is the etching of flat copper plates in a grain so that they can be printed with plate ink in the plate printer's manner. Klic conceived the idea that he could so engrave photogravure plates on a cylinder that they could be printed as wall-paper and fabrics are printed, from intaglio-engraved rolls. Getting no encouragement in Vienna he went to Lancaster, England, and with the assistance of the Storey brothers, fabric printers, he invented the method of rotogravure in use today. The Rembrandt Company was the title covering the Klic-Storey concern, which produced most beautiful work while keeping the methods secret. This was during the late nineties. About ten years later the Van Dyck Company was organized in New York to do work similar to that done by Klic in England. On Easter, 1910, the *Freiburger Zeitung* appeared in Germany, with illustrations printed from rolls on which half-tones had been etched intaglio. A German syndicate sold that process to five United States publishers, but the process failed and Karl Klic's invention was substituted.

New York Engravers Celebrate.

On November 12, 1894, New York engravers received a charter from the International Typographical Union; so last month they celebrated their silver jubilee. In recognition of this event they adopted the sensible plan of putting it on permanent record through a memorial volume containing a history of the union in story and picture. This union was the first one to restore a feature of the old trade guilds of the middle ages wherein master and journeymen together settled matters pertaining to the betterment of the craft, including the prices that were to be charged for their workmanship. In October, 1918, the members offered their employers a minimum selling base for the engravings they were making. After a year's operation the plan appears to be working satisfactorily. E. J. Volz, president of the New York union, says: "We have now set a definite time limit in which work produced by our members must be paid for. In the future, no matter where or by whom employed, our members will refuse to render further service to any publisher, advertising agent, or user of photoengravings who does not pay for such service within ninety days, which will be reduced to sixty days in the near future."

Ben Day Film Angles in Court.

Hon. John C. Knox of the federal court has just decided a case of great importance to the engraving and lithographic trades. The question before the court was the right to lay down Ben Day films, for color printing, at angles between 23 and 30 degrees to each other, the use of such angles for films having been patented by Thomas S. Fox in 1913. Judge Knox decided that the angles claimed in the patent were used in a publication called "Types," published by Otis Wood in 1899 and 1900, the Ben Day artist being Henry Luft. These angles were used by the Walker Engraving Company of New York in 1902 and thereafter. Users of Ben Day films have been laying tints at the angles claimed by Fox without being aware of his patent. This decision of Judge Knox prevents them from paying damages in infringement suits. The allied printing-trades are under obligations to William F. Bissing, the patent lawyer, for the research and legal skill he gave to this case, and also to the manufacturers, engravers, artists and experts who assisted in defending the interests of all those engaged in color reproduction and printing. Above all is the trade indebted to Judge Knox for his clear and well reasoned opinion in a complicated technical case.

PITHY PARAGRAPHS.

BY G. W. TUTTLE.

PRUDENCE in the use of words, and economy in the use of ink, are two road-smoothers to success.

ALAS for the printing-office when folk say: "Guess Jones did that job; there are his finger-prints!"

HANG up this sign: "The good is the enemy of the best"; then you will not always be saying: "Hang the luck! Wonder why Brown gave Smith that big job; I have always done his work."

THE rattle of the presses is sweet music when they sing "Good job! Good job!" But when they say "Let 'er slide! Let 'er slide!" the patrons slide across the street to your competitor.

It makes a deal o' difference whether you run a printing-office or the office runs you — there is a lot of comfort in riding horseback, but only a fool lies down and allows his horse to walk over him.

WRATHFUL patrons are as raging lions in the path of the careless printer. He may get a fleeting glimpse of the pathway to success, but, alas, it will be filled with lions that he has himself unchained.

PRINTING-INKS: THEIR HISTORY, COMPOSITION AND MANUFACTURE.

PART. 2.—BY FRANCIS L. BURT.



FOR the manufacture of colored inks two classes of pigments are used, the natural or artificial mineral pigments, such as vermilion, chrome yellow, ultramarine, etc., and the coal tar lakes and dyes. Vermilion is the sulphid of mercury, a brilliant scarlet pigment which seldom occurs in nature in sufficient quantities and pure enough to be used. Most of it is artificially prepared. It is extremely heavy and has good covering power, but a pound of ink made from this pigment will not give as many impressions as a pound of ink made from a lighter pigment of equal strength. This latter fact and its high cost make it too expensive for any but the very best inks. It is used where a brilliant and permanent red is desired.

It is now possible to secure red dyes or lakes which are as fast to light as vermilion, and this fact has materially cut down the use of the latter material. Vermilion is objectionable in that it will rapidly attack a copper electroplate, necessitating the use of nickel in place of the copper. It should never contain free sulphur, since the latter would seriously affect the color of a lead lake should the latter be used in the same ink.

Chrome yellow is an artificial product prepared by the reaction of acetate of lead and sodium or potassium bichromate, or a mixture of the two. It is made in a number of shades varying from a pale canary-yellow through orange to almost a scarlet. The paler colors always contain more or less lead sulphate, which is precipitated with the scarlet and is considered an essential part of it. The orange and scarlet pigments contain varying amounts of basic lead chromate, the deeper shades having the greater amounts. The chrome-yellow pigments are fairly brilliant in tone, dense, with great strength and coloring power, and are considered quite permanent.

The term "chrome green" is extremely vague. Originally it meant the green oxid of chromium, but the latter is not in very extended use today in printing-inks and the name is now generally understood to mean a mixture of chrome yellow with a blue pigment. The latter may be a milori blue, bronze blue, Prussian blue or Chinese blue, all of them being iron cyanid pigments, all being made in essentially the same way from identical raw materials, but differing somewhat in shade of color. According to which one of these blues is used, the chrome green may be called milori green, bronze green, Brunswick green, etc. The term "Brunswick green" has also been applied to the oxychlorid of copper, but its use in this connection is obsolete. Lead sulphate is present as a constituent of the chrome yellow, and aluminium hydrate and precipitated barium sulphate may also be present. Prussian blue is frequently used to produce olive green. The darker shades of green may be made by the addition of varying shades of black. Chrome green is an excellent color, although not very brilliant in tone. It is quite permanent to light.

True ultramarine is the mineral lapis lazuli. This is too rare for practical use. What is commonly known as ultramarine is the artificially prepared pigment, made by heating together china clay, soda, sulphur and charcoal. The constituents are intimately mixed, finely ground and heated in an oven. The burning must be carefully controlled. The resultant blue mass is ground, washed free from alkali, and then put through a process of purification in order to get a uniform and satisfactory product. Ultramarine is apt to be crystalline in nature and works with difficulty. On account of the sulphur present it can not be used on copper electroplates, and the latter, as in the case of vermilion inks, must be replaced by nickel.

The coal-tar colors used are too numerous and their manufacture is too detailed an operation to warrant consideration at any length. They cover almost every conceivable shade of color. Many of them are, unfortunately, very fugitive, being easily destroyed by direct sunlight, and such pigments are of value only in work where permanence is not a matter of much importance. There are, however, some coal-tar pigments which are more permanent to light than many inorganic pigments, sufficiently so for any requirements in printing-inks.

When an anilin dye is precipitated upon a metallic base, a pigment is obtained which is frequently more stable to light than the original dyestuff. These are the so-called lakes, and have wide application. The red lakes are of such great importance, particularly in the three-color and four-color processes, that every one should be familiar with some of the more important facts regarding them. They are mostly of coal-tar origin and may be roughly divided into three classes: Derivatives of anilin; derivatives of naphthalene, and derivatives of anthracene. The anilin lakes are characterized by their brilliancy of color. They are strong tinctorially, but very fugitive. The naphthalene lakes are not as bright in color nor as strong tinctorially as the anilin lakes, but they are much more permanent. This class includes the Para colors and the so-called "scarlets." The anthracene lakes are not as bright in color nor as strong tinctorially as the others—in fact, are rather dull in tone and weak tinctorially—but are extremely permanent. The madder and alizarin lakes belong to this class. There are probably some other organic reds used in printing which are not included in these three classes, but the latter form the largest and most important part.

The choice of lake therefore becomes a matter of what is expected of the finished article. If permanency is of no importance, the anilin lakes would be used on account of their brightness of color, but for record purposes this brilliancy must be sacrificed and the more permanent scarlets, Para reds, madder and alizarin lakes used.

It is probable that there is nothing in the manufacture of printing-inks which is less understood by the majority than the question of driers. Authorities differ on almost every point, and the practical result is that every manufacturer follows his own ideas and the results of his own experience. We have seen that linseed is a drying oil, but in the raw state the drying is a matter of days. Obviously this would not do for printing-ink, where we desire a product dry enough to handle in a few hours at the most. Certain metallic bases and salts, principally those of lead and manganese, have the property of accelerating this drying. Recently cobalt salts, such as the resinate, acetate and linoleate, have been experimented with, and those who have used them report a fair amount of success. The property of drying has also been claimed for a variety of other materials, but with the exception of the lead, manganese, and possibly cobalt compounds, they are practically all useless when not absolutely objectionable.

No definite figures can be given as to the correct amount of drier to use; this must be worked out for each particular case. Some pigments possess considerable drying properties, while others retard drying, and allowance must be made for the amounts of such pigments present in the ink. This is particularly true of the iron blues, which accelerate the drying. In addition, the questions of temperature, atmospheric conditions, quality of paper, speed of press, etc., must each receive due consideration in determining the quantity of drier to be used. The question of driers is one of real importance. The oil must dry rapidly, and yet not so rapidly that it will dry on the press. Under the circumstances, it is more a matter of constant experiment than anything else.

Another material entering into the composition of printing-ink is soap. There is little uniformity in the use of soaps in the manufacture of printing-inks. Some manufacturers use

scarcely any, while others use considerable quantities. By soap, the metallic salts of fatty and similar organic acids are meant. This would include the common hard and soft soaps, calcium resinate and oleate, aluminum oleate and palmitate, and the various soaps made from tung-oil. The lead and manganese salts of organic acids, while technically soaps, are considered more as driers. There is little scientific information available as to the effect of these various soaps on ink compounds. Certain desirable working qualities have been obtained and this is sufficient to justify their use, even though the reason for their action is not known, but among other things it has been suggested that soap acts as a binder between the vehicle and pigment.

The most important constituent of printing-inks, especially the better grades, without a doubt is linseed-oil. The United States is not only the largest manufacturer and consumer of this commodity, but is second in the production of flaxseed, following close upon the Argentine Republic in the amount grown. The oil is secured by grinding the seed, which is fed into the top of a stand of rolls, usually five in number, the pressure used being simply that of the weight of the rolls, and as the seed descends it is subjected to a constantly increasing pressure which crushes it into a fine meal. The ground seed is then tempered; that is, heated for some time in a closed kettle, steam being admitted from time to time to maintain the necessary amount of moisture in the seed. If the seed is old and dry, it is sometimes necessary to add water.

The tempered meal is formed into cakes, and these are placed in a press and subjected to hydraulic pressure of approximately six hundred pounds to the square inch. After this pressure has extracted about all the oil that it can, the pressure is increased to about three thousand eight hundred pounds. The total time for pressing is usually somewhat less than an hour. The pressed oil is run off in wooden troughs to the receiving-tanks.

The oil, as it comes from the press, contains a large amount of sediment, or "foots," which must be entirely removed if the oil is to be used for making printing-ink varnishes. Filter pressing the oil after it has cooled will remove a considerable amount of "foots," and then storing the oil for some time in settling-tanks will remove most of the remainder and give a comparatively clear oil. As this method requires considerable time, other more rapid processes have been developed. Sulphuric acid is one of the most commonly used agents, the differences between the various methods being principally in the manner of removing the oil after the refining and bleaching operations are accomplished. The complete removal of the mineral acid is essential to avoid possible chemical action between the acid and pigments when combined in ink. When a light-colored varnish is desired, the raw oil must be practically neutral. Neutralizing the organic acidity of the oil with alkali, and then filter pressing, will give a clear neutral oil. These rapid processes for refining linseed-oil all have a more or less injurious effect on its quality, however, and experience has shown that a well-settled oil is to be preferred.

Several new processes for extracting linseed-oil from the seed have been developed, consisting essentially in removing the oil from the seed by means of certain solvents, such as naphtha, carbon bisulphid, etc., the solvent being distilled off from the oil, condensed, and used again for further extraction. The loss of solvent by this method is very slight and the resultant oil is of very good quality and comparatively free from "foots." Some oils are practically ready for immediate use for varnish making. A serious drawback to the extensive use of this method, however, is the fire risk, and the use of non-combustible solvents, such as carbon tetrachlorid, is being tried, with some measure of success.

Linseed-oil has the property of combining with the oxygen of the air, on exposure in thin layers, the final result being the

formation of a hard film. The oil is changed into linoxyn, and the process is termed "drying." The rate of the drying may be increased by several methods: mechanical treatment of the oil, aging of the oil, raising of the temperature, exposure to sunlight, or the addition of certain driers.

From a technical point of view, the most important of these methods is the use of driers, the product being known as boiled oil. The oil is heated and stirred to thoroughly remove the moisture; the drier (usually containing compounds of lead and manganese) is introduced and the two are thoroughly mixed. The oil is kept at a high temperature for some time after the addition of the drier, although the longer the oil is heated the darker it becomes. When the process is considered complete the oil is cooled, and filtered through filter-presses, the result being a dark, mobile oil which, when exposed to the air in thin films, will dry in about twenty-four hours. This grade of oil is not used to any great extent in ink manufacture.

Raw linseed-oil, or boiled oil, when placed on a clean sheet of paper will instantly sink into the paper, leaving a greasy stain. The oil must therefore be so changed that such penetration will not take place. There are two processes for accomplishing this, boiling and burning. The raw material is neutral raw linseed-oil, free from metallic driers.

The boiling process for making varnish consists in heating the oil in a tall cylindrical kettle, which is sometimes provided with a wide flange or basin on the side to prevent the oil, should it froth over, from reaching the fire. A tight-fitting cover is also provided, and the whole is so arranged as to be quickly and easily removable from the fire. In some cases the kettle is stationary and the fire may be removed from under the kettle. The oil must be heated until a sample withdrawn from the kettle shows, upon cooling, that it has reached the desired consistency.

The temperature must be carefully regulated. Each kettle is provided with a thermometer, and the variation in temperature is kept as low as possible. The usual temperature is about 575° F. (302° C.). The time varies greatly with different raw oils, so that no definite time of heating can be specified. The loss in oil by this boiling process is very small. If a clear, neutral oil has been used, a light-colored product will be obtained. The color of the oil, however, is of little importance if the ink made is black. About ten grades of varnish are made by this process, from No. 0000, a very thin varnish, to No. 7, which has a viscosity greater than that of molasses. These varnishes are used in making the ordinary printing-inks. The thinner oils are used for inks for fast work, such as web-press inks, while the thicker oils are employed in making job and half-tone inks, which are used on the slower presses. It is seldom that an ink is made from a single varnish; to get the desired working qualities it may be necessary to use two or more.

The other method for preparing varnish — burning — is practically the process first used in making printing-inks. Oil is heated in small open kettles and then ignited. It is allowed to burn, with constant stirring, until the desired consistency is reached. A strong draft must be provided to carry off the fumes and soot produced by the burning. The loss during the burning is considerable, being from five per cent up. There are not so many grades of varnish made by this process, five being the usual number.

Burnt oils are usually called plate oils, because they are used almost exclusively in the preparation of engraver's ink. In the engraving process the plate is inked and the excess of ink is wiped off. In order that the plate shall be clean it is necessary for the ink to have but slight cohesion, or be "short." Stringing, or length, is objectionable. Varnishes made by the burning method are much shorter than those prepared by boiling, hence their use in engraving-ink.

NOTE.—In former years linseed-oil was the vehicle mostly used in all grades of ink better than the ordinary newspaper

ink. Present high prices of linseed-oil, restrictions placed on the crushing of flaxseed and the consequent scarcity of the oil, prohibit its use in any but the highest grades of ink or when mixed in small proportions with other oils for the cheaper grades. Recent experiments show that soy-oil, an oil extracted from the lowly soy-bean, contains drying qualities similar to those of linseed-oil, and it is predicted that it will be used extensively in the manufacture of printing-inks. Rosin-oil, which in the past was used extensively in the manufacture of news-ink and the cheaper grades of book blacks, has increased in price to such an extent that its use in these grades is now almost prohibitive. Many substitutes are in use, different ink manufacturers using those of their own selection. Many have been tried and discarded owing to the unpleasant odors emanating from them when the ink was constantly in motion in the fountains. Rosin-oil in itself is not a satisfactory vehicle for inks of the better grades, but when mixed with other oils, linseed preferred, answers very well, and until something better is discovered will no doubt continue to be used in large quantities.

(To be continued.)

NOW HE'S QUIT "GUESSTIMATING."

Guess, the printer, sat in his office chair; he was cussing the cat and tearing his hair. It seemed everything had gone wrong of late, on every darned job that he'd "guesstimate." The banker had caused his heart to sink with the word his account was now in red ink. Stock houses inquired for "that past due amount," standing out there against him, on April account. Breeze, the drummer, now came in the door, sensed the gloom Guess felt — he had seen it before. Breeze sat himself down on an upturned box, adjusted his tie and pulled up his sox. "Do you know, Friend Guess, what is wrong with your pate? I'll tell you, now, plainly — you 'guesstimate.' What you need to give trouble's old tail a twist is to get you a Franklin Printing Price-List. Your competitor has one, and if you'll believe me, making money for him is just A, B, C." Now, Guess was suspicious — must be some baited hook — fifteen bones, gee whiz, for a little black book. And Breeze drifted out, with no order for stock, leaving Guess to "figger" for bad needed rocks. Then in comes Smith, his competitor in trade, to show him a purchase he lately had made. And Guess rubbed his eyes — was he looking through mist? No, this was indeed the Franklin Printing Price-List. Smith said, "Guess, I'm sure your heart is all right, take this book home with you — look it over tonight, but of this be sure, I give you fair warning that I'll want it back at the shop in the morning." Smith left, and poor Guess, his heart still full of rage, turned the first leather cover, and there on the blue page, printed out clear and plain, no long searching to vex — every kind of job-printing, all neatly indexed. Now he quick laid aside all office care — rushing home, sat him down in the old "comfy" chair. And there, hours later — fact, way into the night — pondered columns of figures on page black and white. Quoth he to himself, "Each chap to his forte, but I've got to hand it to this Price-List Porte. Some fellows are smart, but right here, by jiggers, we sure have a shark in the matter of 'figgers.' No wonder that I have lost money of late — I've been a darned fool — tried to 'guesstimate.'" Bright and early next morning the fifteen he sent — took a chance the landlord would wait for his rent. All this, friend reader, was some months ago, but results of my rhyme you of course want to know. Old Guess spreads his smiles like the down of the thistle, and the whole shop rings with his musical whistle. He's square with the world — has a neat sum in the bank, and daily to Breeze and to Smith he gives thanks. Of what he owes the "Franklin" he never tires prating and the luck that was his when he stopped "guesstimating."—Submitted by E. B. Reynolds, Upland, California.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Passing It Along.

In these parlous times it is sometimes difficult to know just where to stop in boosting prices to cover the increased cost of manufacture. At least that is what printers from various sections of the country tell the editor of this department.

The truth is that in most cases they do not really know the cost of manufacture, because they have accustomed themselves to thinking of each item that enters into manufacturing cost in units of selling value instead of in units of cost value. This is one of the great disadvantages of using price-lists in selling. The mind becomes filled with the selling figures and not with the cost and profit figures.

The great value of the Standard cost system is that it furnishes the cost of the productive hour in each department, and, if properly carried to the logical finish, the amount of production in the average productive hour in each department. With these two figures before him, the manager of a printing-plant should be able to estimate accurately the cost and the time required for production of any job.

When the total cost of a job has been ascertained it is time enough to think of the selling price. It is easy to talk glibly of adding this or that per cent to the total cost to get the selling price; and it would be absolutely correct if the cost price represented efficient production in a properly equipped plant. But how about it when the job has been produced under adverse conditions in a plant that is not fitted to handle that class of work, and it has taken from a quarter to a third more time than it would have required in the efficient plant? Is it right to ask the buyer to pay for this inefficiency and a profit on it, or should he pay only the correct market price for the work properly done?

This is going to be a vital question in the near future, when the reconstruction comes and war conditions must be brought down to a sensible state and prices adjusted to something like actual values. Inflation seldom lasts over four or five years, and then comes either a gradual or a sudden readjustment. The character of the readjustment depends largely upon the preparation made for it by those who will be affected.

For some time we have been passing the extra burden along to the buyer and paying little or no attention to the future. It is now time that the printers take this matter into consideration and get into the habit of considering the cost of the job under correct conditions as the basis of price-making, and then try to meet market conditions by lower profits or by improved methods and the resulting lower costs. Sooner or later, this question of better methods to reduce cost of manufacture will have to be generally considered by printers. Why not now? Why not eliminate the non-productive operations and thereby cut down the overtime and other extras? Why not adopt improved machinery and more expeditious working methods?

In fact, the typographical branch of the reproductive arts has fallen behind its allied arts in the matter of adapting the discoveries of the scientists and inventors to its uses. You, thinking yourself a progressive printer, may be inclined to deny this, but look at the lithographic, the engraving, the binding, the electrotyping branches, and compare their progress of the past fifteen years with that of the typographic section.

Think this over. There is work for you and every other printer in putting your business on a correct basis as to the unit of cost and the elimination of the non-productive operations, so that you will be able to make fair prices and yet secure reasonable profits.

Just now, almost any price will be paid by the man who must have printing to conduct his business, but this condition is not going to continue. For some time to come we are going to pay high wages and pass the cost along, but this means that greater care must be taken to see that none of the time so expensively secured is wasted and that the customer is not made to pay too much for his goods.

This is not written in a pessimistic spirit, for the editor believes that the printers of the United States will get right down to the correct basis as soon as they realize the necessity. Habit has made the printer careless in the use of labor, and it will take an effort to enable him to conserve it as he should in such times as these. Passing the cost along will not work out his salvation, he must stop the unnecessary cost.

The Profit That You Might Have.

Owing to coöperation and the general prosperity of the country, the printing business is in better condition financially today than it has ever been before, but there is still plenty of room for improvement. There are numerous leaks through which the profit that you might have is oozing away.

The last composite statement of cost of production issued by the United Typothetae of America does not attempt to tell how much profit was made on the millions of dollars' worth of printing that it lists, and the cost of which it analyzes, but it does give a very definite idea of some of the big sources of loss.

For instance, it shows that the hand composing-room had only sixty per cent of productive time, which was one per cent less than the previous year. This means that for every hour sold out of the composing-room the compositors were paid for one and two-thirds hours; that all the other costs were increased in proportion, and that the resulting total cost was such as would be prohibitive were it not for the fact that composition is a necessary preliminary operation of printing.

Of course we realize that under the old composing-room conditions distribution is a necessary expense, and that it takes fully one-fourth as much time as the actual composition; but, even granting this, though it is no longer necessary, we find that only seventy-five per cent of the pay-roll time is accounted for. On the other hand, allowing one-fourth of the total pay-roll

time for distribution there should have been seventy-five per cent of productive time, and distribution should have been done when there was no copy. This shows a loss of fifteen per cent of all the time paid for, or twenty-five per cent of the time that should actually have been productive, even under old conditions.

How can this be accounted for? The majority of the plants from which these averages were taken were either overmanned or underequipped. We are pretty sure that the latter was the case and that this twenty-five per cent leaked away in hunting and picking sorts, for we know by experience the condition of the average printing-plant, where the time so lost is simply scandalous and would not be tolerated in any other manufacturing business.

There is another feature to this: The figures given in the composite statement were averages, and that means that some were very much worse than the average, while others were without doubt so much better as to be all right. Think of the conditions in those plants below the average, and weep.

The remedy is a simple one, and in these times of increased wages and decreased supply of workmen it should not take any printer very long to decide to adopt it. It is the purchase of sufficient material to entirely prevent the loss of time from these causes; enough material to keep all the compositors on composition as long as there is copy and only allow them to distribute when there is none, and never to allow the picking of sorts under any condition. The workman with plenty of material is able to greatly increase his output, with less fatigue and greater satisfaction, which means better work for less money, though the worker gets as much or more. This is the great reason for the growing success of the non-distribution idea—it supplies abundance of material and stops picking. Those who attempt to compete with it must at least furnish the material.

This figure of sixty per cent productive time in the average composing-room is, or should be, a warning signal to all printing office managers to look carefully into their own composing-room records and see whether they are in the same class. If they are, it should not require any argument to induce them to order immediately the necessary supplies to keep each man busily engaged on salable work, at least the seventy-five per cent that is theoretically possible.

Other departments show just as badly, but we have taken the composing-room as the example because the productive percentage here is based upon the number of hours actually paid for and not on machine hours, which latter sometimes give the opportunity for the printer to excuse himself by saying that there was no help on the machine in the hours not accounted for as productive.

The amount of time wasted in picking, in the average print-shop, together with the time lost in untimely distribution because of lack of needed material that would tide over the busy period, would more than pay for the material the first time it was used, leaving the re-use and continued saving as additional profit.

What does this mean? Well, let us consider what the hour-cost would have been had the production been greater. With sixty per cent it was \$2.108. With seventy-five per cent production it would have been \$1.686 per productive hour, a saving of 42.2 cents per hour, with the same total cost and a larger number of salable hours. This should mean a larger income and bigger net profits. Or taking it the other way, the same number of productive hours should have been produced at a much lower cost.

This is a practical fact and not a theory. There will be some printers who will claim that they must carry enough men to handle the rush periods and that these men will necessarily be idle in some of the dull spells and thus lower the general percentage. If there were enough material to handle the rush

business without distribution until the dull spell came, it would not be necessary to carry so many extra men, and those needed would be kept busy in the dull season by distribution, so that while the different months would show widely varying productive percentages and different hour-costs the annual average would be all right.

Here is a suggestion that is well worthy of consideration by every employing printer having four or more compositors actually on composition.

The figures and suggestions here given do not take into account the modern composing-room developments by which the non-productive operations are eliminated and the hour-cost further reduced by making as much as ninety per cent of the time productive.

Delivery Cost and Method.

Every job of printing must be delivered to the customer in some manner, and the style of delivery has a very decided influence upon the customer's willingness to pay the bill without dispute.

The cost of delivery will vary with the manner of packing and the kind of delivery service that is used. It costs less to merely tie a string around a bundle of pamphlets, throw them on the push-cart and dump them roughly on the warehouse floor of the customer than it does to neatly wrap each hundred or five hundred in paper and tie them up, paste a neat label on the package, carefully place it on the delivery wagon and stack the packages up in the receiving department of the customer. It costs still more to place the goods in boxes.

The difference in the cost of careless delivery and the best possible neatness and care is less than 3 cents per bundle for the average job-printing which is packed in half-thousands or thousands, and about 5 cents per bundle for those grades of goods that are usually packed in bundles of twenty to fifty pounds weight.

There are some who have experimented in a half-hearted way who will deny this and claim that the cost is greater, but our figures were taken from one careless shop and from one shop making it a matter of pride to make neat and attractive deliveries. The shop making the attractive packages claims that it does not cost any more, because there is less loss in transit and fewer copies spoiled in the shipping department when the workers are trained to think of the goods they handle as of value and worthy of care.

We have noticed that whenever a printing firm begins to pack its stationery deliveries in boxes there is a decided improvement in the kind of goods they pack. Contrariwise, there seems to be a rapid downward slide in the quality of goods that are delivered with a string around the bundle, and no wrapper. Sometimes we see a printer's delivery man with a push-cart load of pamphlets, soiled on the edges, corners bruised, and an occasional tear on the outside cover that makes us wonder that the buyer receives them at all.

It requires constant care to keep the delivery of printed matter up to a proper standard, but it must be done if you are going to keep the desirable customers. Remember that first appearances are most lasting, and the customer whose first view of his newly delivered catalogue is a tough-looking, dirty-edged bundle is not likely to feel that he is getting a good value for his money. On the other hand, a neat, clean package, tied with care, will impress the customer with the idea that the printer considered the job worth taking care of, and he will open it with a favorable preconception of the contents.

This may seem to some a big ado about nothing, but to them we say, try it out in your own deliveries and note the improvement in the way in which your customers speak of your work. Many an ordinary job has gone through with flying colors because it was nicely boxed and labeled.

THE COSTS OF JOB-PRINTING—MAKING THE ESTIMATE.*

NO. 10 — BY R. T. PORTE.



In last month's article of this series I stated, "this article completes the tables and scales that will be presented with this series." When that article was written I thought that the hour-costs as given in the various tables were about as high as they would go. But, in counting on the future, I was a false prophet, as in the meantime, wages and various other costs have advanced to such a great extent that the highest tables given in the issues of September, October and November are away too low. Therefore, this month I

commercial printing may be figured more accurately than by the old method of guessing, although the bindery costs are now out of date in some particulars because of the advanced costs at this time.

Instead of presenting estimates and showing the use of the various tables in cold type, I present six estimates of ordinary work as they are compiled on the estimate blank recommended in the March issue of THE INLAND PRINTER. These are reproduced just as they have been written, and show exactly how the blanks may be filled out.

For the benefit of those who know something of the chirography of the writer, I want to hasten and say that the writing is not mine. Had my pen been used, you would have thought I was giving you a puzzle to decipher, rather than showing how to figure an estimate. Even before the thing had become

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.55	\$2.25	\$2.90	\$4.20	\$5.55	\$6.90	\$8.25	\$10.85	\$13.45
250.....	1.70	2.45	3.10	4.40	5.75	7.10	8.45	11.05	13.65
500.....	2.05	2.80	3.45	4.75	6.10	7.45	8.80	11.40	14.00
750.....	2.40	3.10	3.80	5.10	6.45	7.80	9.15	11.75	14.35
1,000.....	2.75	3.45	4.15	5.45	6.80	8.15	9.50	12.10	14.70
1,500.....	3.45	4.15	4.85	6.15	7.50	8.85	10.20	12.80	15.40
2,000.....	4.15	4.85	5.55	6.85	8.20	9.55	10.90	13.50	16.10
2,500.....	4.85	5.55	6.35	7.55	8.90	10.25	11.60	14.30	16.80
3,000.....	5.55	6.25	7.05	8.25	9.60	10.95	12.30	15.00	17.50
3,500.....	6.25	6.95	7.75	8.95	10.30	11.65	13.00	15.70	18.20
4,000.....	6.85	7.65	8.45	9.65	11.00	12.35	13.70	16.40	18.90
4,500.....	7.45	8.25	9.15	10.35	11.70	13.05	14.40	17.10	19.60
5,000.....	8.05	8.85	9.75	11.05	12.40	13.75	15.10	17.80	20.30
5,500.....	8.65	9.45	10.35	11.65	13.10	14.45	15.80	18.50	21.00
6,000.....	9.20	10.05	10.95	12.25	13.75	15.15	16.50	19.20	21.70
6,500.....	9.75	10.60	11.55	12.85	14.40	15.80	17.20	19.90	22.40
7,000.....	10.30	11.15	12.10	13.45	15.00	16.45	17.85	20.60	23.10
7,500.....	10.85	11.70	12.65	14.00	15.60	17.05	18.50	21.25	23.80
8,000.....	11.30	12.25	13.20	14.55	16.15	17.65	19.15	21.90	24.45
9,000.....	12.30	13.30	14.30	15.65	17.25	18.75	20.30	23.10	25.75
10,000.....	13.30	14.30	15.40	16.75	18.35	19.85	21.40	24.30	27.00

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.50	\$2.20	\$2.85	\$4.15	\$5.40	\$6.70	\$8.00	\$10.00	\$13.00
250.....	1.65	2.35	3.00	4.30	5.60	6.90	8.20	10.70	13.20
500.....	2.00	2.65	3.30	4.60	5.90	7.20	8.50	11.00	13.50
750.....	2.30	2.95	3.60	4.90	6.20	7.50	8.80	11.30	13.80
1,000.....	2.60	3.25	3.90	5.20	6.50	7.80	9.10	11.60	14.10
1,500.....	3.15	3.80	4.45	5.75	7.05	8.35	9.65	12.15	14.70
2,000.....	3.70	4.35	5.00	6.30	7.60	8.90	10.20	12.70	15.30
2,500.....	4.25	4.90	5.55	6.85	8.15	9.45	10.75	13.25	15.85
3,000.....	4.80	5.45	6.10	7.40	8.70	10.00	11.30	13.80	16.40
3,500.....	5.35	6.00	6.65	7.95	9.25	10.55	11.85	14.35	16.95
4,000.....	5.85	6.55	7.20	8.50	9.80	11.10	12.40	14.90	17.50
4,500.....	6.35	7.10	7.75	9.05	10.35	11.65	12.95	15.45	18.05
5,000.....	6.85	7.60	8.30	9.60	10.90	12.20	13.50	16.00	18.60
5,500.....	7.35	8.10	8.80	10.10	11.45	12.75	14.05	16.55	19.15
6,000.....	7.85	8.60	9.30	10.60	12.00	13.30	14.60	17.10	19.70
6,500.....	8.35	9.10	9.80	11.10	12.50	13.85	15.15	17.65	20.25
7,000.....	8.85	9.60	10.30	11.60	13.00	14.35	15.70	18.20	20.80
7,500.....	9.35	10.10	10.80	12.10	13.50	14.85	16.20	18.75	21.35
8,000.....	9.85	10.60	11.30	12.60	14.00	15.35	16.70	19.30	21.90
9,000.....	10.85	11.60	12.30	13.60	15.00	16.35	17.70	20.30	22.95
10,000.....	11.85	12.60	13.30	14.60	16.00	17.35	18.70	21.30	24.00

Table No. 13.

Cost of composition, make-ready and running at hour-cost of \$2.40 for composition and \$1.40 for platen-press. This table corresponds with those printed in the September issue of THE INLAND PRINTER.

give another set of tables with much higher costs, and at the hour-costs which I have figured are an average at this date, November 1, 1919. With things as they are, they may be too low when this last article of the series is printed. However, these new tables will tend to illustrate the point that tables such as have been used in these articles may be compiled to cover any hour-costs that may be desired.

The three tables given this month present the latest figures I have compiled as to combinations of composition and platen-press work. With the tables that have been given, and with the bindery costs published last year, almost any kind of

*NOTE—This is the tenth and last of a series of articles on the costs of job-printing. Copyright, 1919, by R. T. Porte.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.60	\$2.30	\$2.95	\$4.35	\$5.75	\$7.15	\$8.55	\$11.30	\$14.05
250.....	1.80	2.50	3.20	4.60	6.00	7.40	8.80	11.55	14.30
500.....	2.20	2.90	3.60	5.00	6.40	7.80	9.20	11.95	14.70
750.....	2.60	3.30	4.00	5.40	6.80	8.20	9.60	12.35	15.10
1,000.....	3.00	3.70	4.40	5.80	7.20	8.60	10.00	12.75	15.50
1,500.....	3.80	4.50	5.20	6.60	8.00	9.40	10.80	13.55	16.30
2,000.....	4.60	5.30	6.00	7.40	8.80	10.20	11.60	14.35	17.10
2,500.....	5.40	6.10	6.80	8.20	9.60	11.00	12.40	15.15	17.90
3,000.....	6.20	6.90	7.60	9.00	10.40	11.80	13.20	15.95	18.70
3,500.....	6.95	7.70	8.40	9.80	11.20	12.60	14.00	16.75	19.50
4,000.....	7.70	8.45	9.20	10.60	12.00	13.40	14.80	17.55	20.30
4,500.....	8.45	9.20	9.95	11.40	12.80	14.20	15.60	18.35	21.10
5,000.....	9.20	9.95	10.70	12.15	13.60	15.00	16.40	19.15	21.90
5,500.....	9.95	10.70	11.45	12.90	14.35	15.80	17.20	19.95	22.70
6,000.....	10.65	11.45	12.20	13.65	15.10	16.55	18.00	20.75	23.50
6,500.....	11.35	12.15	12.95	14.40	15.85	17.30	18.75	21.55	24.30
7,000.....	12.05	12.85	13.70	15.15	16.60	18.05	19.50	22.30	25.10
7,500.....	12.75	13.55	14.40	15.85	17.35	18.80	20.25	23.05	25.90
8,000.....	13.40	14.25	15.10	16.55	18.05	19.55	21.00	23.80	26.70
9,000.....	14.70	15.55	16.50	17.95	19.45	20.95	22.50	25.30	28.20
10,000.....	16.00	16.85	17.70	19.35	20.85	22.35	24.00	26.80	29.70

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.55	\$2.25	\$2.90	\$4.20	\$5.55	\$6.90	\$8.25	\$10.85	\$13.45
250.....	1.70	2.45	3.10	4.40	5.75	7.10	8.45	11.05	13.65
500.....	2.05	2.80	3.45	4.75	6.10	7.45	8.80	11.40	14.00
750.....	2.40	3.10	3.80	5.10	6.45	7.80	9.15	11.75	14.35
1,000.....	2.75	3.45	4.15	5.45	6.80	8.15	9.50	12.10	14.70
1,500.....	3.45	4.15	4.85	6.15	7.50	8.85	10.20	12.80	15.40
2,000.....	4.15	4.85	5.55	6.85	8.20	9.55	10.90	13.50	16.10
2,500.....	4.85	5.55	6.35	7.55	8.90	10.25	11.60	14.30	16.80
3,000.....	5.55	6.25	7.05	8.25	9.60	10.95	12.30	15.00	17.50
3,500.....	6.25	6.95	7.75	8.95	10.30	11.65	13.00	15.70	18.20
4,000.....	6.85	7.65	8.45	9.65	11.00	12.35	13.70	16.40	18.90
4,500.....	7.45	8.25	9.15	10.35	11.70	13.05	14.40	17.10	19.60
5,000.....	8.05	8.85	9.75	11.05	12.40	13.75	15.10	17.80	20.30
5,500.....	8.65	9.45	10.35	11.65	13.10	14.45	15.80	18.50	21.00
6,000.....	9.20	10.05	10.95	12.25	13.75	15.15	16.50	19.20	21.70
6,500.....	9.75	10.60	11.55	12.85	14.40	15.80	17.20	19.90	22.40
7,000.....	10.30	11.15	12.10	13.45	15.00	16.45	17.85	20.60	23.10
7,500.....	10.85	11.70	12.65	14.00	15.60	17.05	18.50	21.25	23.80
8,000.....	11.30	12.25	13.20	14.55	16.15	17.65	19.15	21.90	24.45
9,000.....	12.30	13.30	14.30	15.65	17.25	18.75	20.30	23.10	25.75
10,000.....	13.30	14.30	15.40	16.75	18.35	19.85	21.40	24.30	27.00

Table No. 14.

Cost of composition, make-ready and running at hour-cost of \$2.40 for composition and \$1.40 for platen-press. This table corresponds with those printed in the October issue of THE INLAND PRINTER.

cold, I could not have told what it was myself. As to penmanship, Horace Greeley had nothing on the writer. For that reason, the Corona must take the place of the pen, and someone else must fill in the blanks as reproduced in this article.

Estimate No. 1 shows the cost and selling price of 2,000 letter-heads, with a light form and three-quarters of an hour composition, including lock-up. No spoilage is included, as in most cases a ream of paper is used for such a job, but if extra sheets for spoilage are used, the cost will be slightly increased. The scales in Table 13 are used, as they are the latest hour-costs.

Estimate No. 2 presents the cost of 500 envelopes, with one-half an hour composition, including lock-up, using the scale in Table 13.

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *2,000*
 Description *Letter Heads - size 8 1/2 X 11*

STOCK	2	M	M
<i>Public Service 30"</i>			
<i>20 Lbs. @ 30"</i>	<i>6.00</i>		
Lbs. @			
Lbs. @			
Handling 10%	<i>60</i>		
LINOTYPE			
ems. @			
COMPOSITION			
<i>3 1/4 hr.</i>		<i>Table</i>	
		<i>13</i>	
Lock Up		<i>Class</i>	
PRESS WORK	<i>485</i>	<i>A</i>	
Make Ready			
Running <i>2AT</i>			
Make Ready			
Running			
Ink Lbs. @			
BINDING			
<i>Cutting 14 hr.</i>	<i>40</i>		
Total Cost	<i>11.85</i>		
25% Profit	<i>2.96</i>		
Selling Price	<i>14.81</i>		

Estimate No. 1

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *500*
 Description *Envelopes*

STOCK	500	M	M
<i>674-2796</i>			
<i>Lbs. @ 2.80</i>	<i>1.40</i>		
Lbs. @			
Lbs. @			
Handling 10%	<i>14</i>		
LINOTYPE			
ems. @			
COMPOSITION			
<i>1/2 hr.</i>		<i>Table</i>	
		<i>13</i>	
Lock Up		<i>Class</i>	
PRESS WORK	<i>200</i>	<i>B</i>	
Make Ready			
Running <i>500</i>			
Make Ready			
Running			
Ink Lbs. @			
BINDING			
Total Cost	<i>3.54</i>		
25% Profit	<i>.89</i>		
Selling Price	<i>4.43</i>		

Estimate No. 2

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *1,000 in duplicate*
 Description *Orders - size 8 1/2 X 11*
Both 16 # folio

STOCK	1	M	M
<i>* Brown Bond - White</i>			
<i>8 Lbs. @ 2.08</i>	<i>2.08</i>		
<i>* Brown Bond - Blue</i>			
<i>8 Lbs. @ 2.24</i>	<i>2.24</i>		
<i>Spoilage 5%</i>	<i>.21</i>		
Lbs. @			
Handling 10%	<i>.45</i>		
LINOTYPE			
<i>Maximum Charge</i>	<i>1.25</i>		
ems. @			
COMPOSITION			
<i>4 hrs</i>		<i>Table</i>	
		<i>14</i>	
Lock Up		<i>Class</i>	
PRESS WORK	<i>14.35</i>	<i>A</i>	
Make Ready			
Running <i>2AT</i>			
Make Ready			
Running			
Ink Lbs. @			
BINDING			
<i>Interleaving</i>	<i>100</i>	<i>See</i>	
<i>Cadding 1</i>	<i>60</i>	<i>Binding</i>	
<i>Cunching - 2 holes</i>	<i>70</i>	<i>Cost</i>	
Total Cost	<i>22.88</i>		
25% Profit	<i>5.72</i>		
Selling Price	<i>28.60</i>		

* Broken ramp price

Estimate No. 3

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *500*
 Description *Receipts with stub - size 12 X 3 1/2*
No. on press - check bound

STOCK	500	M	M
<i>Wisconsin Bond</i>			
<i>45 Lbs. @ .35</i>	<i>15.75</i>		
<i>Includes spoilage</i>			
Lbs. @			
Lbs. @			
Handling 10%	<i>16</i>		
LINOTYPE			
ems. @			
COMPOSITION			
<i>1 1/2 hr</i>		<i>Table</i>	
		<i>14</i>	
Lock Up		<i>Class</i>	
PRESS WORK	<i>4.75</i>	<i>B</i>	
Make Ready <i>500</i>			
Running <i>with</i>			
Make Ready <i>numbering</i>			
Running <i>machine</i>			
Ink Lbs. @			
BINDING			
<i>Ch. Binding</i>	<i>85</i>	<i>See</i>	
<i>(5 books)</i>		<i>Binding</i>	
<i>Perforating</i>	<i>45</i>	<i>Cost</i>	
Total Cost	<i>6.64</i>		
25% Profit	<i>1.66</i>		
Selling Price	<i>8.30</i>		

Estimate No. 4

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *19,000*
 Description *4-page leaflets - size 6 X 9*
2 Half tones

STOCK	10	M	M
<i>2600 sheets Bond Paper 60"</i>			
<i>212 Lbs. @ 16</i>	<i>12.992</i>		
<i>Includes spoilage</i>			
Lbs. @			
Lbs. @			
Handling 10%	<i>12.99</i>		
LINOTYPE			
<i>19,000 ems. @ 65</i>	<i>6.50</i>		
COMPOSITION			
<i>4 hrs</i>		<i>Table</i>	
		<i>15</i>	
Lock Up		<i>Class</i>	
PRESS WORK	<i>29.60</i>	<i>A</i>	
Make Ready			
Running <i>10AT</i>			
Make Ready <i>Double tone</i>			
Running <i>and</i>			
Ink Lbs. @			
BINDING			
<i>Folding - 3 folds</i>	<i>13.50</i>		
<i>Cutting - 2 hrs</i>	<i>3.20</i>		
Total Cost	<i>195.71</i>		
25% Profit	<i>48.93</i>		
Selling Price	<i>244.64</i>		

Estimate No. 5

ESTIMATING BLANK

Job For *Rollins Mercantile Co*
 Quantity *1AT and 2AT*
 Description *Envelope stuffers - size 3 1/2 X 6 1/8*
on Enamel - 1 Half tone - Double tone

STOCK	1	M	2	M
<i>42 sheets 80" Enamel</i>				
<i>44 Lbs. @ 18</i>	<i>8.0</i>		<i>1.60</i>	
<i>including waste</i>				
Lbs. @				
Lbs. @				
Handling 10%	<i>.08</i>		<i>.16</i>	
LINOTYPE				
ems. @				
COMPOSITION				
<i>2 hrs</i>				
Lock Up				
PRESS WORK	<i>7.20</i>		<i>8.80</i>	
Make Ready				
Running <i>1AT and</i>				
Make Ready <i>2AT</i>				
Running				
Ink Lbs. @				
BINDING				
<i>Cutting stock</i>	<i>40</i>		<i>40</i>	
Total Cost	<i>8.48</i>		<i>10.96</i>	
25% Profit	<i>2.12</i>		<i>2.74</i>	
Selling Price	<i>10.60</i>		<i>13.70</i>	

Estimate No. 6

Estimate No. 3 is a little more complicated, and special notice should be taken that I have figured the broken-ream price for the paper in both instances, and added for spoilage by a percentage rather than by adding extra sheets of paper. This estimate shows a combination of machine composition as well as hand composition and presswork, and also binding. As the form contained rules, extra make-ready and extra presswork, it is placed in this scale of Table 14.

Estimate No. 4 presents a job where a numbering machine was run with a form, and instead of figuring a percentage for the paper I have included the extra spoilage sheets in the amount of paper, in order to show that either method may be used, although I believe including the extra paper in the cost the better and safer way. Again binding is added, as in estimate No. 3.

CLASS A—SHEETS 12 BY 18 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$2.15	\$2.90	\$3.70	\$5.10	\$6.55	\$8.00	\$9.45	\$12.30	\$15.15
250.....	2.40	3.15	3.95	5.35	6.80	8.25	9.70	12.55	15.40
500.....	2.85	3.60	4.40	5.80	7.25	8.70	10.15	13.00	15.85
750.....	3.30	4.05	4.85	6.25	7.70	9.15	10.60	13.45	16.30
1,000.....	3.75	4.50	5.30	6.70	8.15	9.60	11.05	13.90	16.75
1,500.....	4.65	5.40	6.20	7.60	9.05	10.50	11.95	14.80	17.65
2,000.....	5.55	6.30	7.10	8.50	9.95	11.40	12.85	15.70	18.55
2,500.....	6.45	7.20	8.00	9.40	10.85	12.30	13.75	16.60	19.45
3,000.....	7.30	8.10	8.90	10.30	11.75	13.20	14.65	17.50	20.35
3,500.....	8.15	8.95	9.75	11.20	12.65	14.10	15.55	18.40	21.25
4,000.....	9.00	9.80	10.60	12.10	13.55	15.00	16.45	19.30	22.15
4,500.....	9.85	10.65	11.45	12.95	14.45	15.90	17.35	20.20	23.05
5,000.....	10.70	11.50	12.30	13.80	15.30	16.80	18.25	21.10	23.95
5,500.....	11.50	12.35	13.15	14.65	16.15	17.65	19.15	22.00	24.85
6,000.....	12.20	13.15	14.00	15.50	17.00	18.50	20.00	22.90	25.75
6,500.....	13.00	13.95	14.80	16.35	17.85	19.35	20.85	23.75	26.65
7,000.....	13.80	14.75	15.60	17.15	18.70	20.20	21.70	24.60	27.50
7,500.....	14.60	15.55	16.40	17.95	19.50	21.05	22.55	25.45	28.35
8,000.....	15.40	16.35	17.20	18.75	20.30	21.85	23.40	26.30	29.20
9,000.....	16.90	17.90	18.80	20.35	21.90	23.45	25.00	28.00	30.90
10,000.....	18.40	19.40	20.40	21.95	23.50	25.05	26.60	29.60	32.60

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$1.60	\$2.30	\$2.95	\$4.35	\$5.75	\$7.15	\$8.55	\$11.30	\$14.05
250.....	1.80	2.50	3.20	4.60	6.00	7.40	8.80	11.55	14.30
500.....	2.20	2.90	3.60	5.00	6.40	7.80	9.20	11.95	14.70
750.....	2.60	3.30	4.00	5.40	6.80	8.20	9.60	12.35	15.10
1,000.....	3.00	3.70	4.40	5.80	7.20	8.60	10.00	12.75	15.50
1,500.....	3.80	4.50	5.20	6.60	8.00	9.40	10.80	13.55	16.30
2,000.....	4.60	5.30	6.00	7.40	8.80	10.20	11.60	14.35	17.10
2,500.....	5.40	6.10	6.80	8.20	9.60	11.00	12.40	15.15	17.90
3,000.....	6.20	6.90	7.60	9.00	10.40	11.80	13.20	15.95	18.70
3,500.....	6.95	7.70	8.40	9.80	11.20	12.60	14.00	16.75	19.50
4,000.....	7.70	8.45	9.20	10.60	12.00	13.40	14.80	17.55	20.30
4,500.....	8.45	9.20	9.95	11.40	12.80	14.20	15.60	18.35	21.10
5,000.....	9.20	9.95	10.70	12.15	13.60	15.00	16.40	19.15	21.90
5,500.....	9.95	10.70	11.45	12.90	14.35	15.80	17.20	19.95	22.70
6,000.....	10.65	11.45	12.20	13.65	15.10	16.55	18.00	20.75	23.50
6,500.....	11.35	12.15	12.95	14.40	15.85	17.30	18.75	21.55	24.30
7,000.....	12.05	12.85	13.70	15.15	16.60	18.05	19.50	22.30	25.10
7,500.....	12.75	13.55	14.40	15.85	17.35	18.80	20.25	23.05	25.90
8,000.....	13.40	14.25	15.10	16.55	18.05	19.55	21.00	23.80	26.70
9,000.....	14.70	15.55	16.50	17.95	19.45	20.95	22.50	25.30	28.20
10,000.....	16.00	16.85	17.70	19.35	20.85	22.35	24.00	26.80	29.70

Table No. 15.

Cost of composition, make-ready and running at hour-cost of \$2.40 for composition, and \$1.60 for Class A and \$1.40 for Class B for platen-press work. This table corresponds with those printed in the November issue.

Estimate No. 5 presents a little more complicated job. The amount of machine composition could be figured from the table given in the June issue of *THE INLAND PRINTER*, according to the size of type and page. A little over the exact amount has been figured for "contingencies." Folding and cutting have been added, as the job was run as a work-and-turn form and was cut after being printed. Also, on this class of work the stock has to be "squared" in order to do a good job. As two half-tones are run and an extra high-grade ink used, the scales in Table 15 are used.

Estimate No. 6 is for a simple job of stuffers, but as there is a half-tone and extra good ink is required, and presumably a first-class job is wanted, the scale in Table No. 15 is used.

Also, the method of figuring two quantities at the same time is given, showing the use to which the estimate blank can be put.

Having figured the cost on each job, I have added a uniform profit of 25 per cent, which should be the average profit, although on a larger job a smaller profit might be advisable.

There are those who advocate the use of selling prices instead of cost prices in making all estimates, but as to the advisability of this I am not fully convinced as most cost-systems give the cost and then the loss or profit on the job. To my mind, the estimate should give the cost and the probable profit, and from such figures the costs can be checked after the job has been completed, errors of judgment shown, and the result carefully put in the "Recipe Book" for future reference.

Not only should these estimates be made, but they should be carefully and conveniently filed, and when a similar job comes in, the same estimate may be used again, thus avoiding making several estimates of the same character.

In fact, the "Recipe Book" should be extended to contain selling prices on many classes of work, all compiled from cost records or from estimates. These being repeatedly used, and checked, will prevent many of the terrible blunders that cost printers so much money.

Perhaps I am wrong, but to my way of thinking the future of the printing business, as a real business, depends upon each printer having a "Recipe Book" and a price-book from which he can gather information that will help him make right prices and in cold figures make a price on a job that will give him a profit, rather than making prices on what customers tell him the other printers charge, and vainly trying to figure just a little bit less than the other printers in order to land the job.

Forget all else but the making of a fair price; analyze each job carefully; be fully convinced that you are producing it in the most efficient manner; and then charge accordingly.

Also remember that if you do not ask the right price for your work no one will volunteer to pay you that price.

And now I want to thank the several hundred printers who have written to the editor of *THE INLAND PRINTER* and to the writer as to the value of this series of articles, and I also appreciate the many new ideas they have given me. In a future series of articles, or perhaps in some special articles, I may take up many of the ideas and suggestions and work them out.

Now, to work on a new series of articles to begin in next month's issue, one that the editor has been after me for a long time to write.



Charles H. Allen at the Case on His Eightieth Birthday.

The above shows Charles H. Allen, of Towanda, Pennsylvania, who, after sixty-seven years as a printer, is still working daily at the case. He started at the age of thirteen, and the picture shows him working on his eightieth birthday anniversary. Mr. Allen lays claim to being the oldest printer in America still working regularly at the trade. He was far-sighted for twenty years, wearing spectacles for that length of time, but gradually his eyesight changed until he no longer needed them. During the last few years he has become slightly near-sighted, but he still does his work as a compositor and press feeder without spectacles.—From Frank Montgomery.

Collectanea Typographica

By HENRY LEWIS BULLEN

But dream not helm and harness
The sign of valor true;
Peace hath higher tests of manhood
Than battle ever knew.

—Whittier, 1807-1892.

* * * *

PURITANISM, believing itself quick with the seed of religious liberty, laid, without knowing it, the egg of democracy.—Lowell. What the Puritans gave the world was not thought, but action.—Wendell Phillips.

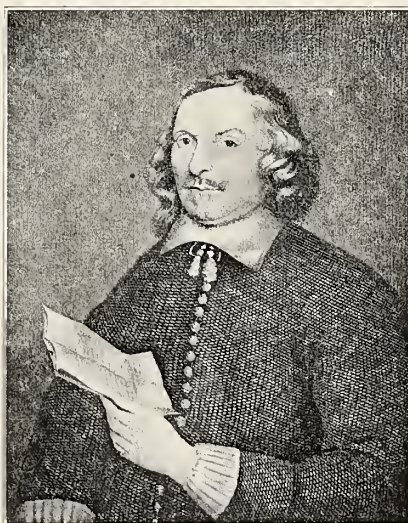
* * * *

The Printers Who Came Over in the Mayflower.

IT is not generally known, *Collectanea* believes, that Elder Brewster, the spiritual head of the Pilgrims who established themselves in Plymouth, was a printer; or that Edward Winslow, a Pilgrim, and the third governor of Plymouth colony, was also a printer. Turn as you may to any encyclopedia or dictionary of biography and no mention of this fact will be found. We find mention of the fact that Brewster after leaving Cambridge University was connected with the diplomatic service, but had either of these heroes been a lawyer or a soldier or a doctor of medicine that circumstance would have been recorded as honorable, notwithstanding that their work as printers was much more valuable to the cause of progress and liberty.

Evidently the printing done by William Brewster was thought to be inimical to the autocratic repose of the discoverer of "the divine right of kings," one James the First of England. In the reign of that monarch only twenty-two printing-houses were permitted in London, and one each in Edinburgh, Dublin, Cambridge and Oxford. These licensed printers were restricted to the use of forty wooden hand presses. "The custody of a hand printing press was regarded then as dangerous a thing as the custody of dynamite would be now. It was most carefully locked up every night in order to prevent secret printing." Searchers were employed to prevent any printing that had not been licensed.

There had arisen in England and Scotland a large body of people, known as nonconformists, who wished to worship in their own way, while on the other hand the king was determined that all his subjects should worship according to his formula. These nonconformists used printing to promote their ideas and defend their rights. Their books and



Edward Winslow, Printer, 1595-1655.

One of the Pilgrim Fathers, third Governor of the Plymouth Colony in New England.

pamphlets were printed chiefly in Holland, to which country, to escape persecution, great numbers fled, for there alone among the European nations the spirit of religious tolerance prevailed. These exiles, and others of similar aspirations toward liberty, came eventually to be known as Puritans. They were led by men of education; most of them were in comfortable circumstances. Their enemies were found chiefly among the aristocracy and the lower class people.

In Scrooby, in Nottinghamshire, about sixty miles from the seaport town of Boston, a large company of these nonconformists decided in 1607 to give up their homes and go to Leyden. On the first attempt they were captured on the ship and imprisoned in Boston for one month; but they managed to reach their new chosen home in Holland in various

ways. These were the brave people from among whom came those we now honor as the Pilgrim Fathers. Their leaders were Pastor Robinson, William Bradford and William Brewster, the latter being ruling elder of their church in Leyden. Both Bradford, who became the second governor of the Plymouth colony, and Brewster were men of means, and were university bred, sacrificing their means for conscience' sake.

William Brewster was born in Scrooby, and after completing his education in Cambridge University entered the service of the English ambassador to the Netherlands in 1584. In 1587 he returned to Scrooby where he occupied the manor house and held the position of postmaster, providing the horses and post-riders for that section of the post route between London and Berwick until 1607, the year he went into exile. The nonconformists of that region were wont to assemble in Brewster's house for worship, and he became their Ruling Elder, a lay preacher and unpaid assistant to the pastor.

Governor William Bradford left to us an intimate history of the Pilgrims. Of Brewster he writes:

After he [Brewster] came into Holland he suffered much hardships; after he had spent the most of his means, having a great charge and many children; and, in regard of his former breeding and course of life, not so fit for many employments as others were; especially such as were toilsome and laborious. But yet he ever bore his condition with much cheerfulness and contentation. Towards the latter part of those twelve years [1603-1620] spent in Holland his outward condition was mended, and he lived well and plentifully. For he fell into a way, by reason he had the Latin tongue, to teach many students who had a desire to learn the English tongue, to teach them English. . . . He also had means to set up printing, by the help of some friends, and so had employment enough, and by reason of many books which would not be allowed to be printed in England they might have had more than they could do.

But there were some things in connection with Printer Brewster which Governor Bradford does not mention. Among the books printed by Brewster in Choir Alley in Leyden was one entitled "Perth Assembly," a narrative of certain proceedings in Scotland, which greatly

incensed King James, who made complaint about the book to the government of Holland and commanded his ambassador to that country to search out the printer, whose name, of course, did not appear. But before the king turned to Holland he accused James Cathkin, the licensed printer in Edinburgh, of printing the "Perth Assembly." Cathkin was brought before the king in London, who personally questioned him and bullied him, and, being unable to convict him, put him in prison for three weeks, until his kingship got on another trail in Holland. The king's ambassador discovered, as he wrote to London on July 22, 1619, that the printer of "Perth Assembly," was "one William Brewster, a Brownist, who hath been for some years an inhabitant and printer in Leyden, but is now, within these three weeks removed from thence, and gone back to dwell in London. Where he may be found out: and examined, not only for this book, 'De regimine Ecclesiæ Scoticanæ,' but likewise for the 'Perth Assembly.' . . . For, as I am informed, he hath had, whilst he remained here, his hand in all such books as have been sent over into England and Scotland. As particularly, a book in folio, intituled 'A Confutation of the Rhemists' Translation, Glosses, and Annotations on the New Testament,' anno 1618, was printed by him. So was another in decimo-sexto, 'De vera et genuina Jesu Christi Domini et Salvatoris nostri Religione'; of which I send your Honour herewith the Title Page. And if you will compare that which is underlined therein, with the other, 'De regimine Ecclesiæ Scoticanæ,' of which I send your Honour the Title Page likewise, you will find it the same character [types]: and the one being confessed, as that 'De vera et genuina Jesu Christi &c. Religione,' Brewster doth openly avow, the other cannot well be denied. This I thought fit, for His Majesty's service, to advertise your Honour."

On August 3, 1619, the Secretary of State in London informed the ambassador in Holland that: "I am told William Brewster is come again for Leyden, where I doubt not your Lordship will lay for him, if he come thither as I will likewise do here; where I have already committed some of his complices, and am commanded to make search for the rest." To which the ambassador replied on August 20, 1619: "I have made good enquiry after William Brewster at Leyden, and am well assured that he is not

returned thither; neither is likely he will: having removed from thence both his family and goods." But before this last report reached him, the ambassador, on August 23, 1619, wrote:

My good Lord. His Majesty doth so much resent those Puritan pamphlets which are there at Leyden imprinted underhand by the practices of Brewster and his complices in those parts and in Scotland, and here — divers of whom as we are informed, have made, very lately, an escape from hence; and are slipped over thither with



A Printing House in Holland in 1619.

Elder Brewster's printing house was probably a one-press affair, as shown in this reproduction from a copperplate engraving of 1619.

him, the said Brewster — that he hath commanded me again, over and beside what I wrote unto you in my former (of August 3), to require your Lordship, in his name, to deal roundly with the States General, as in his name, for the apprehension of him, the said Brewster; as they value His Majesty's friendship.

On August 28 the ambassador reported that Brewster had been seen in Leyden. Brewster was actually in hiding while his friends were petitioning the authorities in Leyden to protect him against the wrath of the English king. On September 3 the ambassador reported that Brewster "keeps most at Amsterdam; but, being *incerti laris*, he is not yet to be lighted upon. I understand he prepares to settle himself at a village called Leerdorf (Leiderdorf), not far from Leyden; thinking there to be able to print prohibited books without discovery; but I shall lay wait for him, both here and in other places, so, as I doubt but either he must leave this country; or I shall, sooner or later, find him out."

Brewster, we see, was unsafe even in Holland. The fact was that the truce between Holland and Spain was about to expire, and war threatened, with

perhaps France allied with Spain, and little Holland was exceedingly anxious to keep England on its side, as its Protestant big brother against Catholic Spain. Holland, therefore, listening to the complaint of King James anent the printing in Holland in English of books opposing his tyrannous acts, had passed an edict in December, 1618, making such printing unlawful. It was this troubled condition of politics, which caused Holland to become subservient to the English king, that prompted the Puritans in Leyden to seek a refuge in New England.

The edict of the States General of Holland was not popular in Holland, and the aldermen of Leyden were not eager to enforce it. However, upon the insistence of their superiors, the aldermen did summon another Englishman, Thomas Brewer, an inactive partner of William Brewster, who testified that the printing-house was closed, and that Brewster was in Leyden but was sick. On September 10, 1619, the ambassador reported that both Brewer and Brewster were arrested and their printing appliances and types and stock in trade seized. But, though the warrant for this arrest and seizure may still be seen in the archives of Leyden, the ambassador's report was premature, for on September 12 he wrote: "In my last, I advertised your Honour, that Brewster was

taken at Leyden; which proved an error, in that the Schout (bailiff) who was employed by the Magistrates for his apprehension being a dull, drunken fellow, took one man for another. But Brewer (who set him on work and, being a man of means, bare the charge of his printing) is fast in the University's Prison, and Brewster's printing letters (which were found in his house, in a garret where he had hid them), and his books and papers, are all seized and sealed up."

That Leyden authorities were lukewarm in this persecution is shown by a report of the ambassador on September 18, 1619. He urges upon them the authority of the Prince of Orange, which they acknowledged, though (as he wrote) "the whole company of Brownists [Pilgrims] doth offer caution [security] for Brewster. And he being a University man, the scholars are likewise stirred up by the Brownists to plead privilege in that kind, when caution [security] is offered."

Brewster was never apprehended. Brewer was released, though King James demanded that he be sent a prisoner to England. Brewer agreed to go to London

voluntarily, provided that he would not be molested and that his expenses would be paid going and coming; and so anxious was the king to get on the track of Brewster that he accepted Brewer's proposition, out of which nothing came to the advantage of the king. The Brewster printing-plant, however, was confiscated.

William Brewster did not confine himself to printing prohibited books. He printed several books which even King James might have read with much profit and with pleasure, and on these he put his imprint. At that time nearly all scholarly books were in Latin, and Elder Brewster's imprints read: "Lugduni Batavorum: apud Guilielmum Brewsterum, in vico Choralii," or "Prostant Lugduni Batavorum: apud Guilielmum Brewsterum, in vico Choralii." In all, sixteen books are definitely known to have been printed by Brewster during the period between October, 1616, and June, 1619. How many others, if any, he printed will probably never be known, as it was necessarily his plan to disguise the origin of his prohibited books, all of which were political or religious. The certainty of the ambassador that Brewster was the printer of the two books which most annoyed King James is explained in his report of September 19, 1619.

Amongst the books which I have caused to be examined, I have inserted some, as that "Amesii in Grevinchovium," which as he cannot deny [because it has Brewster's imprint] so he may, and doth, confess it without difficulty but by that character [type], he is condemned of the rest. And certain experienced printers, which have viewed the letters [types], affirm that all and every one of the books with which he is charged, particularly those "De regimine Ecclesie Scoticanæ" and "Perth Assembly," were printed with them.

Now after eleven years of comparative peace the church of the Pilgrims in Leyden had certain serious thoughts as to their future, as we are told in "Good News from New England," that precious book written by another printer, Edward Winslow, in 1624, upon his second return from the Plantation of Plymouth in New England. These thoughts were: "How grievous to live from under the protection of the State of England. How like we were to lose our language, and our name, in English. How unable there [in Holland], to give such education as we ourselves had received," and other reasons. So they sought to obtain the permission of King James to go across the Atlantic to "Virginia," where in 1607 an English settlement was first

established. "Virginia" then comprised to the English mind almost all the coast north of Florida and south of Nova Scotia. The location the prospective pilgrims had in mind was Manhattan Island, then much discussed by Hollanders, who formed a settlement there in 1623. The king was glad enough to

ster continued as preacher and teacher until 1629. He was then sixty-nine years of age. He lived, an honored patriarch, until his eighty-fourth year.

There was at least one other printer in the Mayflower. It is not improbable that this printer was working with or for Brewster. The first mention of him is found in the records of marriages in Leyden, wherein is entry:

1618. May 27, May 16.—Edward Winslow, Printer, Young Man, of London, in England; accompanied by Jonathan Williams, and Isaac Allerton, with Elizabeth Barker, Maid, from Chatsum in England, accompanied by Jane Phesel, her neice, and Mary Allerton.

All these persons were members of the church of the Pilgrims in Leyden. Edward Winslow was born in Worcestershire, England, in 1595. He had no prominence until the Pilgrims landed in New England. There he soon took a leading part in exploration and in negotiations with the Indians. In 1623 he returned to England as the agent of the Plymouth Colony, and again in 1624, at which time he published his book "Good News from New England; or a true Relation of things very remarkable at the Plantation of Plymouth in New England. Shewing the wonderful Providence and goodness of God, in their preservation and continuance; being delivered from many apparent deaths and dangers," etc. This work was a magnet which drew many more Puritans to New England. We can easily imagine the eager interest with which the Puritans in England and in exile read Winslow's stirring narrative of great perils bravely met and overcome.

Returning to Plymouth in 1624, Winslow was elected magistrate. He again visited London as agent in 1625. He was elected governor in Plymouth in 1633, 1636 and 1644. On a visit to England in 1635 he successfully resisted an attempt to deny self-government to the Plymouth Colony. At that time he was imprisoned for seventeen weeks in London on a false charge. He was one of the founders of the Society for Propagating the Gospel in New England, which supplied the printing press and types which were used in Cambridge, Massachusetts, in 1639 by Stephen Day, the first colonial printer. Edward Winslow returned finally to England in 1649. He coöperated with Cromwell in the government of the Commonwealth of England and died while on an official expedition to the West Indies in 1665.



A Printing House in Holland in 1640.

Reproduced from copperplate engraving used in Boxhorn's "De Typographiae Artis Inventionem et Inventoribus, Dissertatio," Leyden, 1640.

get these Puritans at a distance. He rejected their petition, but caused it to be intimated that no obstacles would be put in the way of their adventure.

Not all the good people of the church in Leyden desired to leave Holland. The church continued under the charge of Pastor Robinson, but Ruling Elder Brewster joined the Pilgrims and was appointed to be their spiritual head, while William Bradford managed their business affairs. The Pilgrims sailed from Plymouth, England, on September 16, 1620, and, after overcoming many obstacles they arrived in the Mayflower in Cape Cod Bay on November 11, 1620. After various explorations the Mayflower was brought into Plymouth Bay and the entire party landed at Plymouth Rock on December 21, 1620, ever memorable to us as Forefathers' Day. Elder Brew-

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

IX—THE USE OF INITIAL LETTERS.*



ORNAMENTATION is a very interesting as well as dangerous feature of type-display. It was not so many years ago that the feature of ornament was considered the most important one — that is, if we are permitted to judge from specimens of the work of that period. Type appeared accessory to the rules, borders and ornamental devices, with which ingenious compositors built up all sorts of fanciful arrangements to their own delight and satisfaction and to the horror of those who tried to read them.

The author knows an old-timer who flourished in 1885 and who still prizes many of his creations of that time. Conspicuous among these is a circus flyer of four pages, approximating in size a six-column folio newspaper. When asked how much time was required to set the four pages our friend replied "three weeks," stating that it "took a lot of time to justify" the short rules and "ding bats," so extravagantly employed, and to bend the rules here and there. Happily the pendulum has swung to reverse position for the most part until, today, the product of our best printers, in the limited and intelligent use of ornament, approximates more nearly the work of the early masters who worked at a time when the accessories for ornament were not available and printing was, perforce, simple. This old friend of the author's, who has broken away from the general practice of thirty years ago, would take the copy for the flyer which required three weeks thirty years ago and set it in three days, or less. The result would be far superior, too, not only from the standpoint of a more pleasing appearance, but more especially because it could be read with greater ease and satisfaction. It would attract more forcibly, too, not only because of its more inviting appearance, but also for the additional reason that the space so largely taken up by the decoration in the flyer of thirty years ago would now be used for larger, more forceful, more legible type.

We cite this instance because the first thing to learn in the use of ornament is to use only a little. It is a fact that too great use of ornament ceases to be real ornamentation, for the effect of such overuse detracts rather than attracts, invariably resulting in cheap-looking, bizarre effects which none but the uncultured will appreciate, if they do. Better by far no ornament than too much.

Ornament, however, is necessary to type-display, if for no other reason than because it provides a means for giving distinction to type-forms, which without it would be more or less like others — different only in the type employed and the manner of its arrangement. The great use of the popular and legible type-styles of today means that they have little distinction in themselves and we must therefore give our displays the required distinction by the combination of type and sane ornament, and their arrangement. In addition, ornament beautifies and hence strengthens its effect in attracting attention, as already stated. Pleasing decorative accessories, when properly attuned to the remainder of the display, carry their attractiveness to the type-designs in which they are employed.

While it must be admitted that certain forms of type-display, particularly advertising broadsides, dodgers, and such like, call for no ornamentation, and that only a little is desirable in any form, there is yet a demand for ornament that must be met. This demand will perhaps never be better expressed than by Wornum, who wrote of "The Function of Ornament" as follows: "Universal effort shows universal want; and beauty of effect and decoration are no more a

luxury in a civilized state of society than warmth and clothing are a luxury in any state; the mind, as the body, makes everything necessary that it is capable of permanently enjoying. Ornament is one of the mind's necessities, which it gratifies by means of the eye; and in its strictest esthetic sense it has a perfect analogy with music, which similarly gratifies the mind, but by means of a different organ—the ear. So, ornament has been discovered to be again an essential element in commercial prosperity. This was not so at first, because, in a less cultivated state,

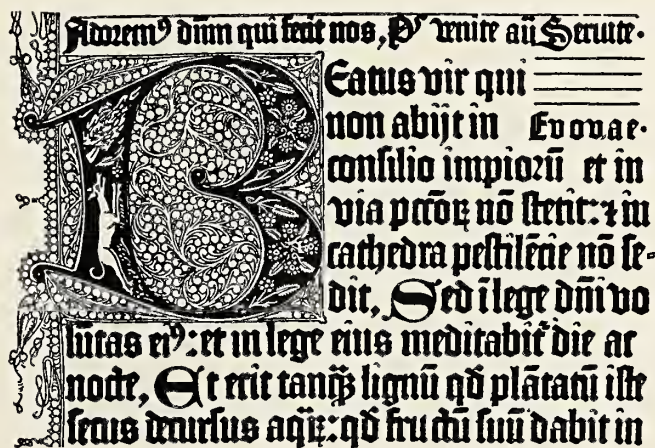


FIG. 1.

*Copyright, 1919, by J. L. Frazier.

we are quite satisfied with the gratification of our merely physical wants. But in an advanced state, the more extensive wants demand still more pressingly to be satisfied."

The desirability of ornament manifestly established, what means have compositors and designers for applying it to their type-displays? They have four vehicles, namely: rules, decorative borders, type-ornaments and initials. With one or more of these intelligently employed the compositor can so dress his display as not only to beautify it but to give it a distinction which is impossible with type alone. We will now take up the study of initials:

The use of initials in bookmaking antedates printing. They came into being with the "drawn books" which filled the gap between the days of parchment rolls and the beginning of printing. Not a few of these so called "drawn books" are models of beautiful lettering and decorative design, also illumination, and they will always serve as precedents, often as models, for certain styles of printing. In them, initial letters of most elaborate form are found. The transition from hand decoration and illumination to the use of engraved wood blocks is shown in an interesting manner in the earliest printed books, an example of which is shown in Fig. 1, from Fust and Schoeffer's Psalter of 1457. In the original the decoration at the side and around the large initial letter, as well as the uncial capital letters in the text, was printed in red. Initials were used continuously and with varying effects from the time these books were printed until the eighteenth century, when we find interesting examples of box initials and pictorial forms on copper. The work of William Morris at the Kelmscott Press is perhaps responsible for the more recent stimulus to the use of initials. The initials used by Morris were of a black, strong character and these in combination with bolder type than that previously used in bookwork form some of the most characteristic and interesting examples of decorative printing ever produced. An adaptation of Morris' work, in which a large initial is used, is here shown in reduced size.

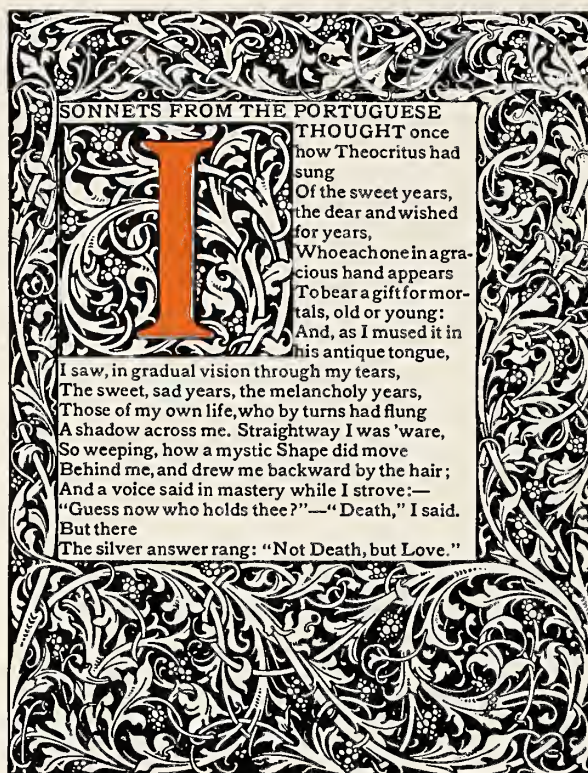


FIG. 2.

Book page adapted from the work of William Morris illustrating use of large, bold initials and decoration in combination with bold-face types. Shown by courtesy of Small, Maynard & Company, publishers, Boston, Massachusetts.

It must be noted, however, that initials serve a practical as well as a decorative purpose — they are by no means wall flowers. The use of initials, in fact, may properly be classed as a form of emphasis, for they indicate the start or beginning. When we see one of them in the middle of a page the eye marks it as a fresh start, the beginning of a new thought.

Initials may be roughly divided into two distinct classes — plain, that is, simple letters, and ornamental block characters in which the letter proper is embellished by decoration surrounding it. The ornamental cover a wide field from those in which the decoration is quite simple to those in which the decoration is elaborate, and comprise the square, floriated, pictorial, etc.

Plain initials, a larger size of the body or text type, or a different but harmonious style, are by far the most generally used, doubtless because they are the most practical. Considerations of appropriateness, which govern purely decorative

initials to a certain limited extent and pictorial initials to a very marked degree, can not apply to a plain type letter which has no particular suggestive value.

In ordinary bookwork, or for marking a change of thought, a new beginning — or to emphasize an important section in an advertisement — a plain two or three line initial of the same

class of letter as used for the body serves all practical purposes. The same would apply to a scientific book, where ornamentation of any kind would be out of place. Natural design — that is, pictorial illustration — seems appropriate only when it bears relation to the subject of the text, as, for example, floral initials for a book on botany. It is quite obvious, also, that an initial containing in its decoration a suggestion of some popular sport would not be consistent on a theological treatise, while an initial suggesting studiousness would be equally out of place on a summer resort booklet. Common sense should be a sufficient protection against such manifest inconsistencies, however, the broad statements above being made simply to



PRELUDE TO VOICES OF THE NIGHT

HENRY WADSWORTH LONGFELLOW



PLEASANT it was, when woods were green,
and winds were soft and low, to lie amid
some sylvan scene, where, the long drooping
boughs between, shadows dark and sunlight
sheen alternate come and go; or where the
denser grove receives no sunlight from above,
but the dark foliage interweaves in one un-
broken roof of leaves, underneath whose sloping eaves the
shadows hardly move. Beneath some patriarchal tree I lay
upon the ground; his hoary arms uplifted he, and all the broad
leaves over me clapped their little hands in glee, with one continuous sound, — a slumberous sound, a sound that brings the

FIG. 3.

impress upon readers the importance of the matter of appropriateness in a general way.

By far the greater portion of decorative initials offered by the typefounders are of the conventionalized variety and may be used with appropriateness on many kinds of work, except, of course, where any decoration at all would be out of place.

It would also seem unnecessary to state that the initials throughout a book should be of the same style of decoration, but inconsistencies in this respect occasionally come to light, hence the suggestion. Furthermore, the initials should agree with the headpiece, tailpiece and vignettes used, as in Fig. 3.

This brings up a very important point: In the use of initial letters, the same as with other elements affecting the harmony and artistic quality of letterpress printing, too much

THE AMERICAN INSTITUTE OF GRAPHIC ARTS



PREPARATIONS WERE BEING made in all parts of the World to send exhibits to the International Exposition at Leipzig for Book Industries and Graphic Arts, there was brought very sharply into notice the lack of an organization in the United States which looks after the interests of those con-

nected with the Graphic Arts.

We have an extraordinary number of printers and publishers, etchers and engravers, men engaged in the paper and ink industries, artists and men of business who care for the graphic arts, but they have had no society, club or institute for a place of meeting, or an exchange where their several interests might be discussed.

Realization of this gap in our art societies led a number of gentlemen to plan the founding of an Institute of the Graphic Arts at once. Messrs Wm. B. Howland, Alexander W. Drake, John G. Agar, John Clyde Oswald and Charles de Kay were the first movers to this end. The Institute was incorporated and the following officers elected:

Honorary President, ALEX. W. DRAKE, of the Century Company, New York. President, WM. B. HOWLAND, Publisher the Independent, New York. Vice-President, JOHN CLYDE

FIG. 4.

attention is frequently given to the constituent parts and not enough to the ensemble, the display as a whole. The chief beauty and value of any element of type-display, it must be remembered, lie in its power to harmoniously enhance the beauty of the ensemble of elements by supplying only its rightful proportion of merit to the whole display. To properly contribute to the strength, grace and beauty of the entire display it must, in a measure at least, lose its individual attraction. The initial must not be emphasized and thrown into high relief by the other elements playing up to it. It should coördinate with all the other elements for the production of a display that has individuality and a pleasing, harmonious appearance.

Various considerations govern the use of initials if they are to fulfil their practical and ornamental purposes without coming into conflict with the entire scheme. For example, there is the consideration of size. No hard and fast rules may be laid down to govern the size of the initial to be used, as much must be left to the designer if he is to be given full liberty in his efforts to stamp his work with individuality. Certain

general statements, however, may be made. When considering the size of an initial to be used the page on which it is to appear must be regarded as a whole — not the width of a single column, should the matter be printed in two columns. The openness or closeness of a page must be considered, also, for a larger initial may be used on a leaded page with ample margins than would be suitable in a page of small type, set solid and with narrow margins. While one has a considerable latitude in choosing an initial as regards size, there are limits beyond which he should not go. There is an old saying that if an initial is to be used, make it count — use a big one. Reason should govern in all things and it would not be advisable to go beyond the limits of size illustrated in Fig. 4. In fact, it is too large for general usage, but on a large page such as this was in the original it is quite permissible.

The author has always considered that an idea illustrated was much more easily comprehended than one simply written about. We will therefore, from this point, consider initials in practical use, illustrating, along with the continuation of our text, proper and improper use. Readers are cautioned against considering the succeeding matter in the light of mere illustrative examples, the matter of which has no bearing on the subject. In the following paragraphs the text accompanying each initial bears directly upon the use illustrated thereby and should be read as carefully as that which has gone before, in which reference is made to numbered exhibits, interspersed throughout the text.

MARGINAL space about an initial letter must be carefully considered. In the use of regular square and rectangular initials, either decorative block characters or plain type letters, the accepted rule is to set the first line containing the remainder of the word of which the initial is the beginning letter flush to the initial. The remainder of the lines alongside the initial should be indented as they have been in this instance. The extent of the marginal space at the side should be in proportion to the size of type, and should match the space at the bottom. Considering the size of type here employed the marginal space at side and bottom of the initial is about right.

MANY compositors seem to think that two ems of white space should separate the initial from the body of the type, as here shown, but why is a mystery, as the initial is as much a part of the page as the remainder of the type, and should be considered as such. The correct space is decided by the class of work and the style in which it is set. Leaded type set in wide measure must necessarily have more white to correspond with the rest of the page, yet one em of its body is sufficient. For solid matter up to thirty ems pica wide an en quad of white of its own body is ample. (This is approximately the amount in the preceding example.)

LETTERS such as A, L, T, V, W and Y present certain difficulties because of their irregular forms. L and A are especially bothersome as the letters must be mortised at the top in order to get the best results. A wide area of space between the initial and the rest of the first word is rather unsightly. Note in this paragraph how, by mortising, the first word is kept together. Without mortising it would seem to have no connection with the initial.

THAT, ordinarily, all lines at the side of an initial with the exception of the first should be indented is well known. In the letters T, V, W and Y, however, the widest parts of the characters are at the top, therefore indentation is not desirable. Imagine how uneven the spacing around the initial in this paragraph would be were all side lines but the first indented, and then look at the example which follows where they have been so indented.

THIS illustrates poor spacing around an initial. Compare with the preceding paragraph. An initial should be set as an integral part of the text and it should not be isolated as in this case, appearing, as it does, to be floating in space. This initial is the same size as that shown in the preceding paragraph. The initial in the preceding example aligns at the bottom with the third line of the text (the bottom of an initial should always align with the bottom of the last line alongside) and the fourth line appears below, as it should. In this line, however, the shoulder of the initial letter was in the way, and, rather than shave off a portion of it, the page was ruined. In the preceding example where the initial was properly handled the shoulder was shaved off.

Occasionally a type initial is of such character as to show to best advantage only when given special treatment. Swash letters and fancy, unconventional styles come under this

THE several desirable homes which we are just completing are all built upon a much lower material and labor market than now prevails; and they offer the best arrangement and conveniences found in the most modern house planning. We recommend these homes as exceptional opportunities at this time—and offer them on convenient terms.

FIG. 5.

heading. An illustration which demonstrates the advantages of giving such characters individual treatment and which shows that rules of alignment, however reliable in the case of conventional styles, can not be made to apply in all instances is provided by Fig. 5. If this character "T" were placed in the customary manner there would be altogether too much space around the letter, and, because of its irregular shape, the squared contour of the type-group would be broken. It is in utilizing judgment in matters of this sort that the designer and compositor indicate their ability to the most marked extent.

A VARIATION in practice is sometimes introduced which gives a good effect for certain books—the use of a two-line letter with the justification above the first line of text, as is here done. This fashion is effective with an open but small size of typography, and is more appropriate for a style that may, perhaps, be described as exaggerated conventional—that variation of the strict conventional which involves double and triple leading, letter-spaced page headings, title-page composed with title lines and imprint separated by three-fourths of a page of blank space, the chapter and sub-titles placed at the extreme top of the page, etc., but with a typographic scheme that is strictly conventional. It is an entirely dignified and justifiable departure from the customary, if the up-tending initials are justified by the other elements.



THE margins around this initial are too narrow, because of the wide areas of white space inside the rules. The character of the letter is open, therefore the margins should be generous to conform. This paragraph also illustrates an improper alignment of the first line of text. The top of the first line of text should align with the top of the initial, if it be regular as this

one is. In the following paragraph correct alignment and correct margins are shown.



NOTE how much more pleasingly this initial is placed than the one preceding. It has a fixed appearance, while the other seems "out of register." When placing decorative initials which have a well defined outline the first line of the text should be aligned with the top of the border or decoration, but where the decoration is irregular, alignment is made with the top of the letter proper.



EVERY initial, however, should not be aligned at the top with the top of the first line alongside. In this case the decoration is irregular, and if alignment were made with decoration the first line of the text would appear too high. Therefore, alignment is made with the letter proper. A study of typesetters' catalogues will give one a good insight into the proper treatment of different styles of initials.



HERE the pendant of the initial is not balanced beneath the letter as above. When the decoration is of a diminishing size toward the left of the letter, or when it hangs below only the left side of the initial as in this example, the matter should be set in steps, keeping approximately the same distance from the beginning of each line and the design as is here done. In the effect of freedom produced such initials are very desirable.



THIS does not represent a good use of the initial. The letter proper is too far removed from the remainder of the word of which it is a part. One does not readily grasp this initial as a part of the word owing to the great distance which separates it from the other letters. The small size of this letter has its effect, also, for if the letter were large the connection would appear closer. The decorative quality of the border in which the letter is placed adds a pleasing touch of ornamentation to the page, of course, but this pleasing touch can be attained without the fault here evident, by the use of blocks mortised in the center, slightly above the center or in the upper right-hand corner.

THE initial letter here used is too heavy to harmonize in tone with the type. It is too black—apparently standing out in front of the reading-matter and clamoring for attention. When reading these lines the eye is irresistibly drawn toward the initial, inasmuch as it is the dominant factor of the paragraph. In a warren of white rabbits a single black rabbit would be very conspicuous, more so than would a gray one, as black and white are in greater contrast than white and gray. If the initial were printed in red, orange or a tint of some cold color, so that its tone would be weakened, it would be very good.



HERE is an initial that violates both shape and tone harmony. It is too condensed to look well in combination with the type used in these columns. A tall steeple, if placed on the Capitol building at Washington, D. C., would look very much out of place, as it is a different style of architecture than the rest of that magnificent building. The dome, however, has the characteristics of the building proper—there are harmony and unity of effect.

HOW much more pleasing this initial is than the condensed form. In selecting this initial, harmony of both shape and tone have been given consideration. In Hegel's "Philosophy of the Beautiful" we find the following: "The pleasure in harmony consists in its shunning differences too rude and oppositions too startling, for the accord must be more apparent than the difference, and never, or but momentarily, be lost sight of."

Although the typefounders are constantly placing new and beautiful initials on the market, these can not always be

letters. He must make sure, also, that there will be sufficient white space around the letter to enable it to stand out distinctly. Fig. 6 shows a number of such "home-made" initials which should serve to demonstrate the possibilities of invention along this line.

Thus far we have considered only the handling of initials and their use in book and booklet work and elsewhere, as in the reading-matter of advertisements, for example, where the same general rules of size, alignment, appropriateness and harmony also apply. In addition, initials may be brought into use in general commercial work, often with telling effect.

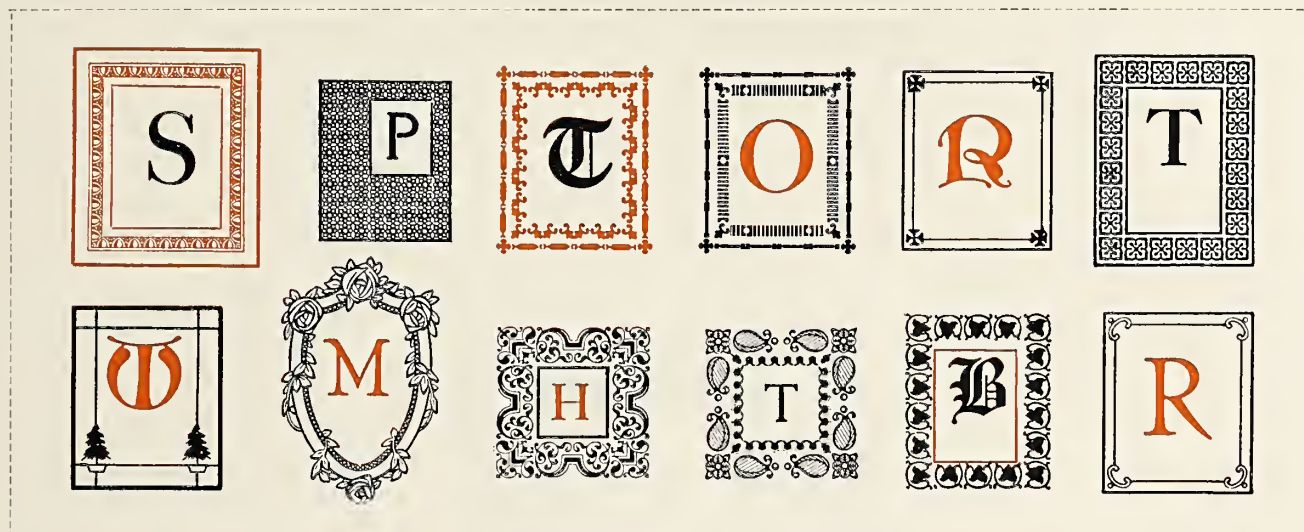


FIG. 6.

secured in time for use on the work in hand, and it would be unwise from an economical standpoint to stock all characters of the variety of styles of initials that would be desirable in the long run. In such emergencies, and considering that some-

No rules may be given for such use, however, results depending on the initiative, originality and good judgment of the compositor. Figs. 7, 8, 9 and 10 illustrate effective employment of initials in general job-printing forms.

Tear off before returning acceptance.

<p>Purchaser's Memorandum [Kindly sign attached Acceptance and return to us]</p> <p>Amount</p> <p>Acceptance Date</p> <p>Due Date</p> <p>Payable at</p> <p>To DORR KIMBALL, Berkeley, Cal. Covering Book, "Composing Room Management"</p>	<p>Trade Acceptance is an acknowledgment of a debt by the buyer in favor of the seller, for merchandise that the seller had placed in the hands of the buyer. The buyer agrees in writing across the face of this acceptance his name, the name and location of his own bank and the date, to pay the amount of this certain indebtedness at a certain time at his own bank. This varies from the open book account method only in giving the debt a negotiable value. According to a <i>Federal Reserve Bank Governor's opinion</i>, the signing of an acceptance increases the financial standing of the giver, as it shows <i>prompt paying methods</i>.</p>
--	--

FIG. 7.

thing more than a plain type initial is desired or required, very effective ornamental initials can be made with ordinary letters and rules or harmonious decorative border units, or both in combination. There is no end to the possibilities for original and pleasing effects offered the compositor who has a few fonts of good border at his disposal. The designer of such initials must use care, however, lest the borders overbalance the

Much of character and interest is given the slip which was attached to a trade acceptance form, by the large initial shown in Fig. 7, which appears above. It will readily be seen that the initial is far and away larger than necessary for all the practical purposes an initial can be expected to perform, and that it takes up space which in most forms at least could be better utilized for display, with, perhaps, a larger size of type for the

body-matter. In the present instance, however, the body-matter — at least in the original — is sufficiently large for all purposes of legibility, and the display is not of such nature as to demand great prominence. The initial is purely a decorative element in this case — the more so because it constitutes only the article "a" and not the beginning of an important word. As a decorative element the initial adds both life and character to the piece, and the distinction afforded by its use will go a

use is largely practical, in that it directs the eye to the point where reading begins, it does not mean that a pleasing, decorative touch may not be given the composition at the same time, for it most assuredly may be. In an advertisement where there is no display of consequence, an initial — if it be large enough — may be the dominant attractive force. In Fig. 9, for example, the unconventional use of the large type initial is for the express purpose of attracting attention, for which it plainly has much

Fred·B·Bain· *Advertising Merchandise* 126 Post Street · San Francisco · California

FIG. 8.

long way toward compelling attention. Much of the characterful — though not always pleasing — work emanating from the famous Roycroft Shop of the late Elbert Hubbard, the motif for which is based on the product of William Morris, features large initials, often used after the fashion of Fig. 7. The success of the idea depends on its being seldom seen, hence if generally used it would lose all its value, for, undeniably, there is a certain difficulty in giving sustained and uninterrupted attention to the text of work in which such large decorative units are employed.

It is often considered desirable to get away from the conventional and ordinary in business stationery, and when the nature of the business is not too dignified much of publicity value may be imparted to letter-heads, envelopes, business-cards, etc., by distinctive and novel treatment. Expedients in the arrangement of the type itself may often be depended upon to secure the necessary distinction and novelty, upon which publicity value in such forms so largely depends. Illustrations, decorative type-ornaments and initials however, may often assist in giving life and character to stationery forms, and by no means the least useful of these are initials. That initial letters may be used with telling effect on a letter-head, and thereby aid an unconventional type arrangement in affording distinction, is demonstrated by Fig. 8. Similar use of initials in color can be made in business-cards, envelopes, bill-headings, and other stationery forms.

In advertising display, initials — both plain letter and ornamental — are coming into wider use. To spot the eye on the subordinate matter, the text following the display-lines at the top, an initial will go a long way toward holding the attention after the dominant display has attracted the reader to the advertisement. While this

force. Without display of an effective sort this advertisement would indeed be dull and dreary were it not for the initial and the trade-mark design.

Fig. 10 shows how type-ornaments and plain letters may be made to do double duty when printing is done in two colors.

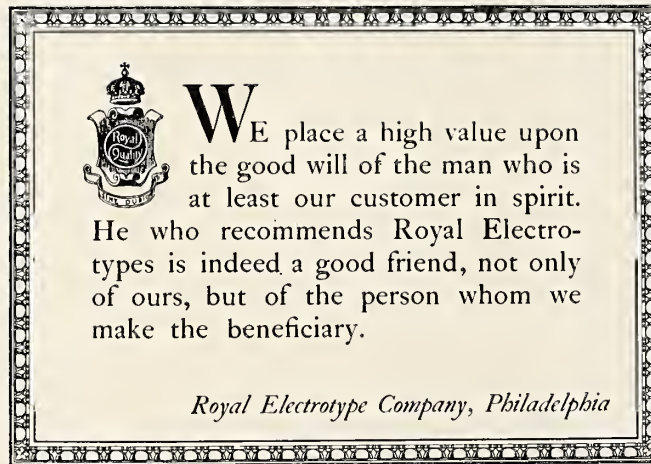


FIG. 9.

They may often be combined, as in this instance, with especially effective results, particularly when the ornament has especial significance related to the subject treated of or advertised as is the case in Fig. 10. The fact that the letter in color prints over the decoration in black will not create a bad effect, provided the ornament is reasonably light and open. The same idea may be carried out with small half-tones and line illustrations, as is frequently done on souvenir and resort booklets and catalogues.

Page after page could be utilized in showing illustra-

tions of initials in use in type-display, but there is a limit to the space available, while other features of greater importance demand attention. The general rules governing the use of initials in text-matter have been given, while the several illustrations showing how they may be effectively employed in forms that are essentially display should be sufficient to suggest the possibilities for their use in that respect. The designer and compositor of type-display should experience no difficulty in making adaptations to suit his own peculiar and individual requirements. Such ideas may be depended upon to please customers who appreciate novelty of effect in printed advertising.

A word of caution in conclusion as at the beginning: Remember, always, that type was made to read. If a decorative element, initial or something else, handicaps clarity to such an extent that it more than offsets its advantages in attracting attention or in mere embellishment, it should be eliminated from the scheme.

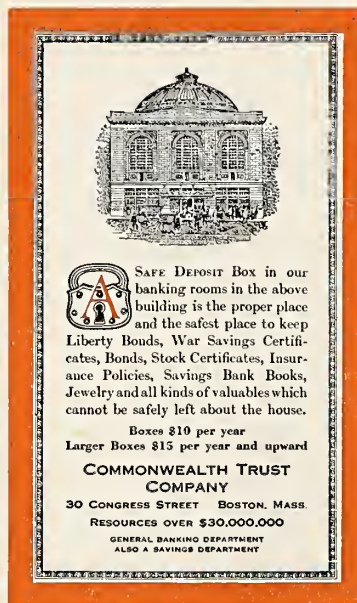


FIG. 10.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

CARR & ELLIOTT, Portland, Maine.—The booklet, "The Trail of the Unpaid Bill," is most attractively designed and printed, and the copy is decidedly interesting.

EVANS-WINTER-HEBB, Printers, Detroit, Michigan.—Your new house-organ, *The Three Circles*, is excellent in every way. Especially interesting and helpful matter of value to the buyer of printing is presented in a most agreeable form, typography and design in the publication being above reproach. Let us see it regularly.

The Wolf Point Promoter, Wolf Point, Montana.—The program for the Knights of Columbus used at the meeting of Sunday, October 12, is very attractive indeed, and especially since the composition was machine-set. The fold-over cover adds worth to the effect, and the handling of the flag illustration through a cut-out, so that it appears on both cover and title pages from one printing, is an idea that can often be employed with effectiveness.

BUCKLEY, DEMENT & Co., Chicago, Illinois.—"Why the Trust Company as Executor" is one of the most attractive booklets we have seen in a long time. It has the air of quality and dignity which makes it wholly in keeping with the subject. Both typography and presswork are excellent. The other specimens are uniformly excellent and are also in thorough keeping with the nature of the businesses represented and the character of the appeal made therein. The illustrated letter for the Smokabate Service Company is decidedly effective, both in copy and manner of presentation.

FITCRAFT BROTHERS, Oak Park, Illinois.—The specimens you have sent us are quite interesting in so far as arrangement and display are concerned. Excellent judgment is indicated in the points selected for emphasis and the manner of bringing those points out. About the only serious fault we can find with the work is that in several instances you have used types in combination which do not look well together because of their difference in shape and character of design. The most unsatisfactory of these combinations is the frequent one of gothic (text) and block letters, which have nothing whatever in common.

JOHNSON-WILSON, QUICK PRINTERS, Dallas, Texas.—The announcement blotter is quite pleasing, the ornamental character of the design being in better taste because of the softness of the colors used than if stronger colors had been used, in which case the effect might be very complex, due to the great difference in colors and tones which might result. The type-face used is difficult to handle and it is the opinion of the writer that it shows to best advantage when used in designs comprising few words and without borders. The dominant characteristic of the Parsons series is freedom, and that should be the motif of the designs in which it is employed.

HENRY D. L. NIDERMAIER, Youngstown, Ohio.—The series of advertisements run in the daily newspapers and school publications to advertise

SELECT DANCING



Hippodrome

Novel dance program title from the printing-plant conducted by the Gaumont motion-picture film industry, Paris, France. On the inside pages the list of dances was printed in English but the reading-matter at the top was in French. The title-page, here shown, was in two blue tones, the section in which the illustration appears in reverse being in light tint of a dull blue while the lettering was in a deep dull blue.

the printing-firm of Edwards & Franklin are decidedly effective and readable. The large initials used in the single-column advertisements are powerful attracting forces and should draw the eye of readers to the advertisements despite their small size. Something of this nature is essential on small-space advertisements, and we are pleased to note how effectively you have attained the desired attraction power by simple

means. The company's business-card in red and black is likewise a high-grade item of typographic design.

OTTO H. WISE, Cleveland, Ohio.—The specimens which you have sent us are of a high order of excellence in all respects. Particularly interesting and attractive is *Towell Topics*, a house-organ for the Cleveland distributing house for the Dodge automobile. The president of this company is T. H. Towell, hence the name, which, without the explanation, might give the impression that the organ is in the interest of a manufacturer of towels, a wet wash or towel service company. A booklet for the Austin Company is also attractive. The little booklet for The Halle Brothers Company, entitled "Men's Row Presents a Chart of Correct Dress for Every Occasion" is exceptionally well handled.

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.—The several advertising folders which you have sent us are interesting in appearance and quite effective from every publicity standpoint. The almost consistent use of Century for body-matter is a point worthy of commendation, for that style of type is one of the most legible in existence today. The fact that the Century was used in the largest sizes possible in all instances is a further point in favor of these specimens, indicating that due consideration was given the readers whom these folders are intended to reach. The artwork is in all cases good, and the illustrations quite accurately portray the uses of the equipment advertised in each piece. We compliment you.

THE MORTIMER COMPANY, LIMITED, Ottawa, Ontario.—Typographic letter-head designs printed by you for a line of samples of Earncliffe Linen Bond are both pleasing and characterful. Much of effect is gotten out of the type in each of them. The booklet, "Hands Across the Border," is very attractive indeed, although we feel that the title-page, printed from a zinc from the same drawing utilized for the cover, where it was embossed, is entirely too bold to be in keeping with the remainder of the booklet. Had it been reduced, the bad effect would have been largely eliminated. It is always a pleasure to look over such uniformly good work as you contribute to this department, and, although it is so good that we are unable to make any suggestions in your interest, we hope that you will not for that reason cease to send it in.

FRANK B. MCCURDY COMPANY, Houston, Texas.—One quality that can not be denied your printing is that it is interesting. Probably some of it is too elaborate in the use of ornamentation, but, as a rule, this is used in good taste and, as a result, the effect produced is not so disagreeable as it would be otherwise. The blotters, especially, are lively-looking, if such a phrase may be used in characterizing printing; one would scarcely go to sleep and forget what he was about in the act of reading, as he might in case of the purely nice printing. The letter-head for the Parke Engraving Company, printed



Cover of house-organ issued by the Indianapolis Engraving and Electrotyping Company, Indianapolis, Indiana, one of the most attractive publications now being sent out by any concern in the graphic arts field.

by you, but in all probability designed by the artists of that company, is one of the most attractive hand-designed headings we have seen. Much of its attractiveness is due to the pleasing colors used and to the quality of the presswork.

HAYWOOD H. HUNT, San Francisco, California.—All the work is clever. No one is doing a higher grade of display type-composition today than that which you are turning out in the plant of The ten Bosch Company. Especially attractive are the newspaper advertisements for Reich & Lievre, one of which is reproduced in the Newspaper Department. This advertisement shows how a beautiful and legible type-face may add class and distinction to an advertisement most simply arranged and displayed. *Cottonyarns*, always an attractive and interestingly gotten up house-organ, is especially well represented in this latest collection of specimens of your work by two fine numbers. Your own good work is helped materially by excellent presswork. The prospectus for the William Warren School is decidedly attractive in all respects.

HAROLD S. UNGER, Scranton, Pennsylvania.—The cover bearing the title, "1919 Commence-

ment Exercises of the Central High School," is delightfully pleasing. While the stock used is largely responsible for this attractive appearance, it would not have been possible in such a high degree were not the handling of the design thereon in good taste. At the top the monogram of the school is blind embossed and the words of the title are printed in gold just below. By avoiding cluttering up of the page with borders, "flub-dubs," etc., you permitted the beautiful stock to show to best advantage. As a matter of fact, all your work is high class except for the styles of types used in some instances, which are unattractive, out of date and inharmonious with other styles used in combination. As an instance, the script on the title-page of the program for the Seventh Annual Banquet of the Moscow Alumni Association is not at all pleasing in itself and it does not harmonize with the more modern and stylish type-faces used with it. This suggestion should lead you to note other instances where a lack of harmony is also apparent. Types, to be used together with any degree of success, should have features in common.

SERVICE ENGRAVING COMPANY, San Antonio, Texas.—The letter-head and envelope are striking and interesting in design, and they are also exceptionally well printed. The colors selected, green and lavender, are a good combination in this instance, although we believe the heading would have equally as much "pep" and be less startling if the lavender were somewhat deeper. The blotters, while interesting, would be more acceptable if somewhat less ornate, especially in so far as the use of color is concerned. You have used five colors, and the manner in which these colors are scattered over the design makes it appear complex and, we regret having to say, somewhat bizarre. The name of the firm is not as clear as it might be, owing to the great emphasis given the word "Service" and the manner in which the word "engraving" is handled, i. e., in a smaller size—and in lower-case—of the same style used for "Service," and divided in syllables over three lines. The display throughout is involved and, frankly, it is not possible to get the gist of it quickly as one should be able to with a piece comprising so little copy. The fact that the blotter is lettered almost exclusively in capitals is a decided fault, as capitals are not so easily read as lower-case. This fact, combined with the complexity of the arrangement, makes the whole blotter very trying to the eyes of a reader.

F. ROBERT STACKHOUSE COMPANY, Philadelphia, Pennsylvania.—"Jade Inlaid With Gold" is one of the most novel and interesting advertising booklets gotten out by and in the interest of a printing-plant that we have ever seen. The novelty of the appeal is most certain to catch the attention and interest of the recipients. As the copy is short, and as we feel that it should prove most interesting to our readers, we quote from the two center pages: "In your search for Oriental curios you have never seen a piece of jade inlaid with pure gold. Chinese artisans rarely combine two precious substances. Jade is usually combined with brass, for instance. What is true of Oriental articles of vertu is largely true of American printing. Very rarely do you find magnificent typography displayed



NUMBER 279 POST STREET
SAN FRANCISCO CALIFORNIA

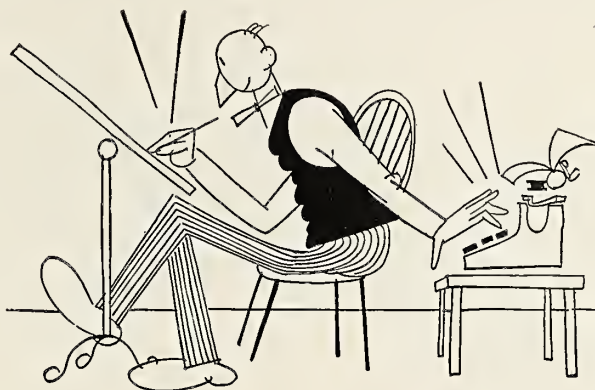
TELEPHONE KEARNY 1944

Haywood H. Hunt, with The ten Bosch Company, San Francisco, California, sent this novel and "catchy" business-card to us, though of course, being a typographer, he did not do the artwork. It is shown here as suggesting an appropriate treatment for the business stationery of modistes, etc. The same illustration is utilized on all other forms used by Marie Victors.

on magnificent papers. One of America's foremost printers designed wonderful types which he printed on cheap papers — and sold his work at fabulous prices. How did he do it? By means of papers that bulked massive in appearance, but were light in weight like meerschäum. We may not be the only Press in this country which combines the highest class printing with the highest grade papers — but we are one of the few. *The very few.*" The cover is made up of an illustration of a jade appearing at the optical center, printed in colors and embossed, and a few Chinese characters in the lower right-hand corner.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—The menu for The New Orient Restaurant is handsome. The cover design in colors has the true Chinese atmosphere, while the typography of the inside pages is both pleasing to the eye and easy to read. Your handling of these pages, usually so lacking in interest, is quite characterful, and we consider that on the title-page especially you have handled difficult copy with the greatest of ease. Though a little large, the design for the Hartford Lunch Company letter-head is decidedly attractive, the deep green used in lieu of the conventional black for the type adds a certain amount of "pep," which would not be possible in the same high degree by the best of job blacks, yet the color is not so strong that it has the effect of cheapening or taking away from the dignity of the form, and it harmonizes quite well with the orange-red used for the illuminating, or decorative, color. The other specimens, while not mentioned, are of the same high quality. If it were possible for some of the printers of America who attempt to do good printing with a variety of more or less mongrel types to see the number of specimens you handle without a flaw, using only Caslon, they would, we are sure, revise their ideas as to what good printing really is. Such work as yours, to show to best advantage, must be seen in the original form, where the nice white antique papers and the types, unbutchered by reproductive processes, combine to form effects most agreeable to the eye.

ONE of the largest and finest collections of commercial catalogues received during the past year has been received from The Gray Printing Company, Fostoria, Ohio. While the general format, artwork, cover-designs and typography of all the catalogues are of an exceptionally high order of excellence, the feature which appeals most to the writer is the consistently high-grade presswork. A remarkably excellent representation of Moss Aztec pottery is given the illustrations in the catalogue for The Peters & Reed Pottery Company, Zanesville, Ohio, the jardinières, window boxes, cuspidors, etc., being printed from half-tones in a rich red-brown, while in the recesses of the floral figure work a green gives a most faithful representation of mossy deposit. This work is remarkably well handled throughout. A catalogue wherein the printing of half-tones stands out as an especially strong feature is the one for Lacy Engines, the mechanical subjects, containing much detail, being well rendered from excellent half-tones. It is unfortunate that the title on the cover was printed and embossed so low on the page, as it appears very ill at ease and out of balance. Of the covers, we admire most the one on the catalogue for the Fostoria Glass Company, Moundsville, West Virginia, although the one for the Buckeye Ditcher is both striking and pleasing to the eye. The catalogues were sent by L. H. McNeil, of the Gray organization, one of the cleverest of all the talented typographers.



Idon herold

is drawin' 'em

& writin' 'em

now

at 839 West End Avenue

New York City

The phone is

Riverside 4093

Don Herold, a clever advertising artist — and writer, too, mind you — has sent out this novel announcement, the illustration of which interestingly visualizes his twin talents. A most interesting booklet, done in like vein by Mr. Herold for the Lexington Motor Company, Connorsville, Indiana, accompanied the announcement.

TRACY H. CLARK, Dulwich Hill, New South Wales.—In general the booklet, "Fowls that Win," is satisfactory. The inside pages are quite well laid out and typography thereon is

very good indeed. While the illustrations are satisfactorily printed we note that the high lights in some of the half-tones are filled up. The trouble must be in the make-ready, as there does

not appear to be too much ink. In places the impression of the type is broken, some of the letters appearing very bad. As there seems to be sufficient impression we presume the trouble was due to broken letters. Typography of the cover-design is not at all interesting or pleasing, but we presume it will answer all requirements for practical purposes. The main fault with the design is that it is too complex, being made up of too many parts or groups. Another fault is with the use of capitals for all the matter on that page except the main display line. Capitals are not so readable as lower-case letters, and for that reason it is advisable to use the latter when there is a large amount of matter, utilizing capitals for short headings, signatures

Henry C. Wehr

Representing

Waldorf Paper Products Co.
St. Paul, Minnesota

Theo. A. Schmidt Litho Co.
Chicago, Illinois

Cartons

Labels

Telephone Douglas 951

112 Market Street • San Francisco

A logical, simple and effective handling of the business-card of a salesman selling two lines for two different companies. You can leave it to Haywood H. Hunt, of The ten Bosch Company, San Francisco, to do the job right every time.

and, perhaps, for an occasional line to obtain special emphasis. From an advertising standpoint the page would be improved if the line "For You and Ourselves" were in large type, preferably in Cheltenham Italic to match the main display line, "Fowls that Win." Esthetically, the Cheltenham Old Style Italic and the

primarily advertising. The heading that was awarded second place, keyed "Husheen," is, in the opinion of the writer, a far more effective piece of display than the one awarded premier honors. While a tint block was used for the second color, and there is a certain prejudice these days to tint blocks, it must be admitted

design awarded third place in the competition, labeled "Simplicity," while by no means meriting the title, is also better, in the opinion of this writer, than the one which won first honors, primarily because the display is far and away better. The matter inside the panel could have been even more effectively dis-



WITH THE FALLING LEAVES IN BROWN OCTOBER

come thoughts of winter's stores. The squirrel has garnered his nuts and grains, the birds speed south and the furry creatures garb themselves in thicker coats. Shrewd business builders check over their stores for winter's work. Shortened days mean sterner, speedier selling—the need of better and brainier printing. Of course you will give forethought to the morrow, and order today of Eskew Job Print, 825 Third Street, Portsmouth, Ohio. Telephone 1338

This is the oldest exclusive job printing establishment in Portsmouth. Established in April, 1896.

In its original form the eye just can't get too much of this blotter done by the Eskew Job Print, Portsmouth, Ohio. Type-matter in brown, and illustration printed in brown and orange, blending into varied tones and giving a most faithful representation of autumn leaves, provide an effect so restful and pleasing that it is difficult to lay the blotter down. When your advertising reaches that point in effectiveness the battle is almost won.

block letter are not harmonious; the effect as a whole would be much better were there closer relationship between the styles of type used.

ESKEW JOB PRINT, Portsmouth, Ohio.—The blotter, "With the Falling Leaves in Brown October," the type of which is printed in brown and the illustration of the cluster of oak leaves, with which it is embellished, printed in several tones of brown, is one of the most agreeable printed forms we have seen in some time. There is something so restful in the effect that this blotter produces that we look at it with a distinct feeling of pleasure.

IVAN L. WALKER, Johannesburg, South Africa.—We are indebted to you for the specimens of letter-heads entered in the "Prize Job Composition" conducted by the South African Typographical Union, of which we note you are the general secretary. It was a good plan to divide the competition into two classes, so that apprentices could compete with apprentices, and journeymen with journeymen. Among the specimens received there are many that are most interesting, and practically all of them are consistently good in the matter of display, although, of course, some stand out more effectively than others. We would not vote with the judges who made the awards in their selection of first place in the journeymen's section. While this example, keyed "Bodoni," is probably more nearly consistent with present-day standards of simplicity of design, it is faulty in that very small type is printed in a weak gray tint while the main display lines in much larger type are printed in black. By artificial light, as it is now being examined, the small type is decidedly difficult to read. In addition to the effect of the small type in the light ink above noted there is another fault in the lack of tonal balance, the black standing away out in front, as it were, and the gray receding from the eye. The union label is almost obliterated by the printing over it. The great number of parts or groups in which the design is divided is a violation of the principle of simplicity, the effect of which is to make it difficult to grasp the gist of an item of display, although this point is not so important on a letter-head as on a piece of printing that is

that in this instance it is well handled and does not detract from the type, but rather forces it out all the more prominently. All the points on the letter-head are much more readily grasped in this example than in the one labeled "Bodoni," and the label is given a decent showing which it is not in the heading given first honors. The

played were the border bands above the small, balanced groups at the right and left and the inside rule panel joining with the label eliminated. These extraneous matters have the effect of making the design complex. Having covered the only points in which we are at variance with you, we will state that outside the three headings mentioned in this class none of the remainder were deserving of consideration among the first three. We consider all the remaining designs far too ornate and complex, with the possible exception of "Peter," which, outside the ornamental units used to fill out the short line "Headquarters" to the measure of the squared group, and the manifest forced arrangement in order to obtain the squared effect, is a very good design, possibly worthy of a place among the winners because of the more modern character of the design. With respect to the selection in the apprentice class, the writer is in thorough agreement with the judges who made the awards. The first design in this class, "Excelsior," is superior to any of those in the journeymen's class, in the opinion of this writer, with the possible exception of the one your judges awarded second place, and which the writer prefers for first honors. With slight changes "Excelsior" could be made a most excellent design, the rather bulky contour being the main fault to be found with it as it stands. This could be overcome in large measure by moving the top section, comprising three small groups, a pica higher on the sheet and moving the outside sections toward the edge of the sheet so as to equalize the marginal space at sides and top in the changed position of the section. The main lines and the label should also be moved higher, but only a nonpareil, leaving a nonpareil greater space between the two upper sections than appears there at present. Next, the two outside groups of the lower section should be moved up, centering them on the label vertically and placing them within perhaps a pica of the edge of the label on each side. With the central group of the lower section raised somewhat closer to the label we would have a design of the inverted pyramid shape, of pleasing and interesting contour. We will look for more work from you.

Prior to Removal SALE

SOMETIME between September 1st and 15th we shall move to our new four-story building at 249 Fifth Avenue. Naturally we desire to clear out much of our present stock. FOLLOWING an invariable custom, regular customers are offered prior opportunity to make selection in advance of public announcement. The sale will begin

Tuesday, July 22nd

REDUCTIONS RANGING FROM

10 to 35%

WILL BE MADE IN ALL DEPARTMENTS

WOMEN'S DEPARTMENT. Both High and Low shoes will be offered at these reductions.

MEN'S DEPARTMENT. 1000 pairs of Oxfords and about 2000 pairs of High Shoes will be on sale.

CHILDREN'S DEPARTMENT. The reduction in Low Shoes will average about ten per cent.

No Clearance Merchandise
exchanged or credited

VERNERS

225 Fifth Avenue, Pittsburgh, Pa.

This card almost talks, so effectively and skilfully has the matter of emphasis been handled by Arthur C. Gruver, of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

What Gets the Business?

Just as in anything else you might mention, it takes all sorts of publicity to make up the advertising world. At that, we suppose no matter how freakish or how absurd any particular piece of advertising may appear it produces results up to a certain degree, or printers and advertising firms who ought to have some knowledge at least of advertising values, would not use it.

As a sample of the extreme in publicity; an example of the limit to which one will go sometimes to get out something that is different; an illustration that harks back to the days when advertising writing took the form of nebulous, flowery literature, I reprint here a letter sent out by a Chicago advertising firm to possible clients. Far be it from me to say that this letter won't get business. Most probably it will, for the firm is doing business, I know, and this is not the first letter of the kind it has sent out. It got results from the first one, I take it, or this one would not follow. But read it and say, if you will, whether in this day and age you would consider it a piece of effective publicity. Here it is:

Dear Sir:

Do you remember the fellow who described "Michigan Avenue on a Rainy Day" for me? He did a good job of that.

I thought I'd give him a bit more difficult task; so I said, "Write a paragraph about the night signs of Chicago. Write it so that the man in the street will want to see the signs, so that an artist will like them."

"From the darkened river bridge I could see shafts and lances of glorious light breaking into the golden aura that hung lightly over the squat, quiet shapes along the river front. Regularly the rhythmic flash of a giant advertisement struck the luminous grandeur. A vermillion sky-rocket whizzed up and up as the incandescent bulbs winked in rapid succession, until finally it wheeled in a slow curve, and burst in a meteoric glory of a noisy color. Less impressive signs gayly blinked their ritornellos; blue lights and green and orange and red. In the slowly moving water the glares roamed from ripple to ripple, then dwarfed and softened into blurs. And far above, the golden dust faded into a solid black sprayed with silver."

That's following my instructions, isn't it? Wouldn't you like to talk to men who can say the facts about your products in such attention-arresting style? If you wish, we will be glad to talk it over whenever you say.

That's the letter in its entirety. Maybe that epistle would make the maker of a motor-cycle, shirt-waist or mouse-trap eager to have the aforementioned grapher describe his

wares for the benefit of the public. Frankly, I am forced to admit that I have my grave doubts whether it would.

"You and Your Printer."

In an attractive booklet bearing the title "You and Your Printer," and containing "a little essay on what constitutes good business for both buyer and seller of printing," the W. P. Dunn Company, of Chicago, gets down to brass tacks in telling of the methods it employs in dealing with its customers. The best thing about this piece of publicity is the direct, outspoken way in which the company takes its customers into its confidence in telling them in detail something of the plant's business policy and the square deal all who buy printing of it may expect. It is the sort of information that will elicit confidence from those who are giving the company patronage, and the sort also that will lead the prospective customer to take his

printing to that company. Again, it is a booklet that might prove of great value for printers to read. There they might learn of methods that would prove of advantage if put to use in their own shops.

The W. P. Dunn Company points out something that we all realize is true, we suppose, when it asserts that a clear understanding between the customer and the printer is necessary before a satisfactory product is issued. There are two main classes of buyers of printing, according to the W. P. Dunn Company. First, the seasoned buyer (often an advertising manager), who knows down to the smallest detail exactly what he wants, and furnishes complete specifications, upon which he asks figures. Second, the busy man who has no time to work out such figures but is disposed to depend upon the printer for suggestions and advice. Between these there are many other kinds of buyers, including those who think they know but really do not. No matter what class the buyer belongs to, the W. P. Dunn Company, before the job ticket is made out, makes sure that it understands just what is wanted. It follows the rule of writing down not only the customer's instructions but also his personal preferences, in duplicate, one for the plant and one for the customer.

In dealing with the first type of customer, the company delivers with



FIG. 1.

its estimate a dummy, showing just what stock is to be furnished. Also, it does not hesitate to make suggestions for changes in the specifications that will cut the cost of the job or increase its effectiveness. To the second type the company offers free counsel and advice, going over in detail

is to produce copy that will make him think of his own business and how he can use what you have to offer in connection with that business. I think one can readily visualize the effect when a lawyer picks up The Ivy Press's advertising brief. The chances are mighty good that it will get his attention and that he will read it.

"You will smile at your printing problems," says the company, on the front cover, "if entrusted to The Ivy Press, Brief Specialist." In the title of the case (see Fig. 2) The Ivy Press is named as plaintiff and appellant, and I. M. A. Customer, defendant and respondent. The statement of the case discloses that Mr. Customer is indebted to the printing company in the sum of \$200, but has refused payment on the ground that the quality of the printing furnished was such that the price charged was inadequate and the printing company should accept \$25 more. The lower court decides in favor of Mr. Customer and The Ivy Press appeals the case—hence the brief. Among other things said by The Ivy Press in its argument is the following:

"It doesn't believe in expensive printing for its own sake, but in the kind that produces the greatest results at the least expenditure. It gives the customer the benefits of an efficient

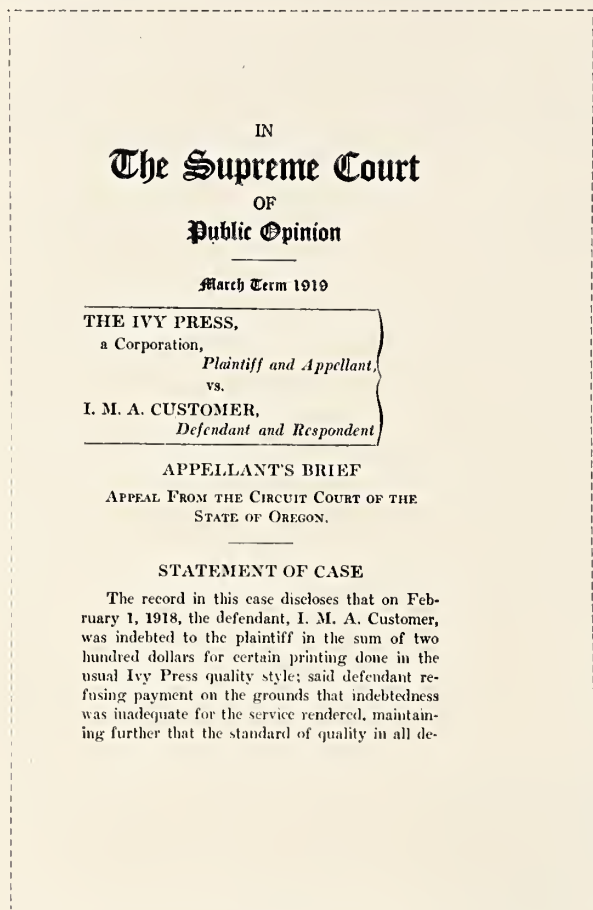


FIG. 2.

the printing problem each has to solve. But with each there is always a definite understanding. In short, the company says, it tries not merely to be a bidder on printing but somewhat of a "printing doctor."

The foregoing is only one phase of the printer's business methods taken up in the booklet. It treats of such things as good copy, corrections, extras, and so forth, in each instance giving its methods in dealing with them. Enough has been summarized here to give an idea of the character of the text-matter. Somehow, when I finished reading the booklet I had a fairly definite idea of the sort of plant the W. P. Dunn Company has and what sort of service I might expect in case I should send it a job of printing. And the impression I got was most favorable.

The front cover of the booklet is reproduced here (Fig. 1).

The Ivy Press.

An advertising appeal in the form of a law brief makes an original and clever piece of publicity which The Ivy Press, of Portland, Oregon, is sending out to attorneys with a view of increasing its brief-printing business. Using the form so familiar to those associated with the law, the company in the "statement of the case" and in the "argument" sets forth its claims for action—said action being the advantages in buying printing from The Ivy Press.

One way to produce a piece of advertising that will catch and hold the attention of the person at whom you are aiming

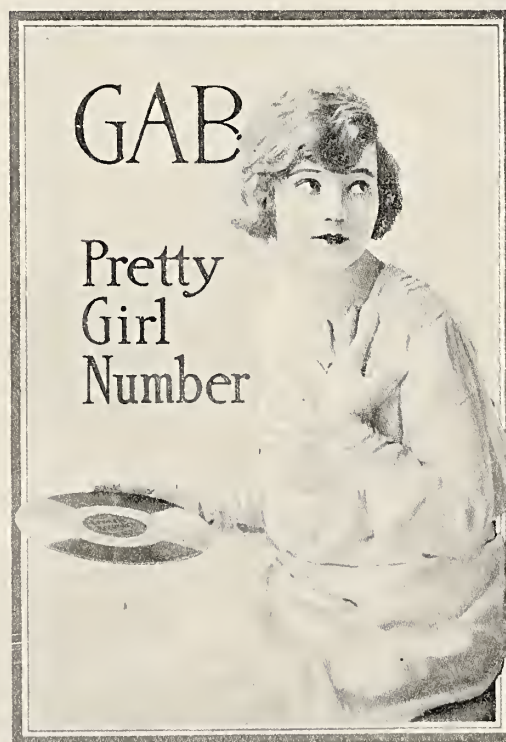


FIG. 3.

organization—and refuses to charge for the additional service of unusual quality and prompt delivery."

The above has been quoted to show how the company worked out the idea of getting its advertising message to the lawyers in a vehicle that would get their immediate attention. As a means of publicity it is valuable, chiefly because it is out of the ordinary. A safe rule for printers to follow is to exercise care in issuing an unusual style of advertising so that it will not appear ridiculous. It is not a model of originality, but it serves as an example of such; and there is plenty of room for originality in the publicity material which the printers over the country are issuing. Lastly, it is well printed—a most valuable asset.

"Gab."

Again we come across that "pretty girl" idea cropping out in the matter of illustrations for advertising. Fig. 3 shows the front cover of *Gab*, the house-organ of the Indianapolis Engraving and Electrotyping Company, Indianapolis, the last issue of which is a "pretty girl" number. On the inside of the cover this meets the eye:

Though you're selling books or bacon,
Soap or sundries, rubber hose,
There's one advertising secret
That will do the trick, I trow —
Use pretty girls.

If your product is farm tractors,
Garden hose, or clothes for men,
There's one little advertisement
That will make them look again —
Use pretty girls.

It's the same old Adam in us,
List'ning to the Serpent's lure,
So, no matter what your product, if
Results you would make sure —
Use pretty girls.

It is explained that the plate used on the cover of *Gab* — short for "Graphic Arts Bulletin" — is one made for a piano company. Within the booklet are found several others made for the same concern, all featuring the pretty girl, each with a descriptive piece telling of the reason for the posing and the relationship of the illustration to the advertisement. One must admit from the samples carried in *Gab* that the company has not put the "pretty girl" idea to such exaggerated use as suggested in the verse quoted above.

Gab is a comparatively new house-organ and there is much about the publication that merits praise. It is particularly attractive as to printing and make-up, and it contains a lot of information about illustrations for advertising that should prove helpful to advertisers. Certainly it is an earnest and enthusiastic booster for pictures of the right kind.

The Illustration Problems.

Not long ago I happened to be in the office of a printer when he was going over the plans for a new catalogue with a customer. They came to the question of engravings.

"Do you realize that back in my plant I have a cabinet filled with cuts that you have been using for years? Some of these cuts are five years old and others perhaps older. You ought to stop using them to illustrate your goods. I doubt whether a single one of them depicts goods that you are offering to the public today. Let's get rid of them and get cuts that really show your goods."

That wise admonition on the part of the printer was recalled to my mind when I came across an article in the October number of *Overnight*, the house-organ of the Newspaper Engraving Company, of Grand Rapids and Kalamazoo, Michigan, on "Truth in Advertising Illustration." This company advocates the strictest sort of code in the matter of advertising pictures; and why shouldn't it? Why should a merchant who would not permit of a shade of untruth or dishonesty in the verbal description of his goods close his eyes to the necessity of the same code when it comes to the matter of illustrations? *Overnight* says in regard to this:

"An advertisement pictures a certain type of davenport or set of dishes or gown or baby's nightie. But the article advertised for sale is not an exact duplicate of the picture. In other words, a stock cut has been used. Some firms honestly announce in their advertising, 'Almost like cut.' Others leave the public to believe the article is the same as pictured, only to be undeceived when preparing to make a purchase. The article for sale may be just as good as the one pictured, it may

be even better; but just as soon as the public finds that your advertising lacks the ring of one hundred per cent truth it becomes suspicious, and when your public becomes suspicious, look out, you're losing ground."

In this matter of pictures in advertising, printers have an opportunity for service. They can provide not only good illustrations but truthful ones.

The October issue of *Overnight* is none too pleasing in its mechanical make-up, particularly as to the arrangement of the text-matter and the pages of "office ads," yet it contains some interesting information on illustrations and persuasive

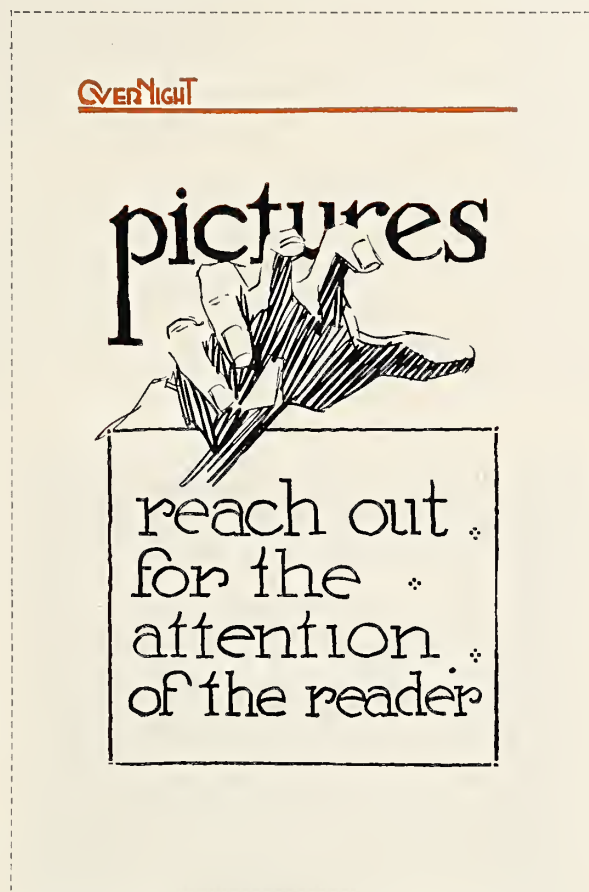


FIG. 4.

argument for the use of the right kind of pictures. One of its own effective illustrations is shown here (Fig. 4). The cover-design is timely, a pumpkin jack-o'-lantern printed in orange and covering both the front and back pages of the cover.

Timeliness in Cover-Designs.

"When the frost is on the punkin and the fodder's in the shock."

That familiar line must have been in the minds of many of the editors of printers' house-organs during October, for many of the magazines reaching this department last month bore most effective designs based on this verse of the season. While a few used the lowly pumpkin as a design, most of them selected a fodder scene. One of these, shown here (Fig. 5), is a reproduction of the front cover of *Northern*, issued by the Northern Engraving Company, of Canton, Ohio.

As a usual thing, few house-organs coming to THE INLAND PRINTER are better specimens of good printing than *Northern*. The October number is no exception. Aside from the timely and attractive cover-design reproduced here, the pages within the booklet contain some excellent designs in color from combination line and half-tone plates and zinc color-plates.

They are, for the most part, reproductions of designs made in the company's plant for customers. The text-matter, dealing with the advantages and proper use of illustrations, comes up to the same standard. With good presswork and printed on the best of stock, the house-organ is an example of quality printing.

The comparative value of the photograph and the pen drawing has been the subject of much controversy by the users of illustrations. After showing a particularly effective design made for a rubber company, *Northern* comes to the defense of the pen drawing in this manner:

"There is something about a pen drawing that appeals like a well-written story. There is something suggestive, fanciful, even mystical, that leads the fancy into a realm of pure life, sans sordid things. It seems to drop the superficial, the crude, the inartistic elements away, leaving light and cheer and imagery, allowing the mind to build up its own fiction to suit the particular likes."

"Printing That Attracts."

"Printing That Attracts" is a suitable title for a brochure that comes from the plant of Frank W. Black & Co., Chicago. We reproduce here the front cover (Fig. 6). The cover-stock is a good-quality heavy stock and the title is embossed. The four pages within are excellently printed, each sheet folded so that the printed matter is displayed in a cut-out. A gray border and an initial letter in red are used on each page. It



FIG. 5.

represents the sort of publicity which depends largely on the quality of printing rather than on the written message to produce results. The company says:

"Should this little brochure meet with the approval of the trade its mission will be filled. It is issued to give an idea of our style and of the grade of work we are capable of delivering."

But why shouldn't Frank W. Black & Co. give their home city some advertising and some credit for being the location of a firm which can do such attractive printing? You can search in vain in the brochure to find where the company has its

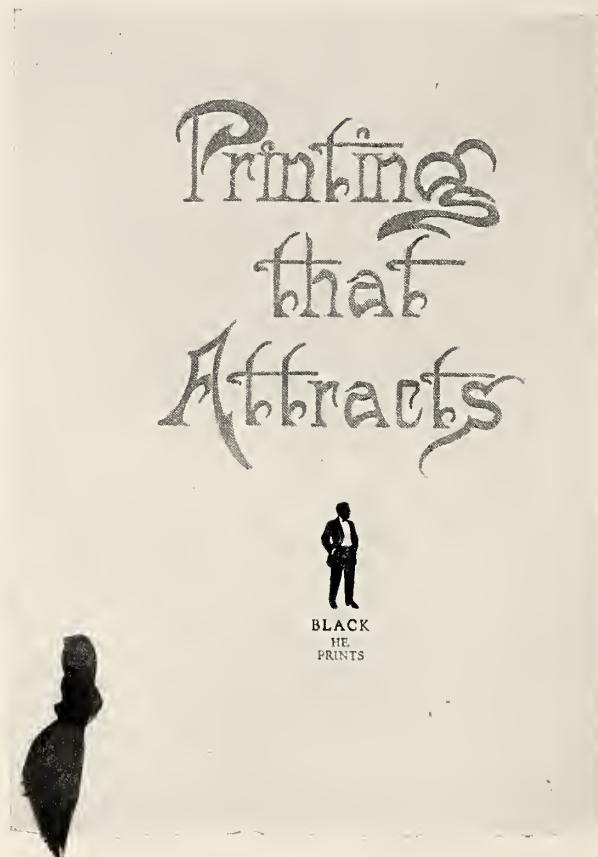


FIG. 6.

plant. Although the brochure may have been meant for the local trade alone, I still insist the name of the city should be included.

Another objection I would raise — why the bow of silk ribbon, red in this instance, which adorns the lower left-hand corner of the front cover? My opinion is that it is out of place on an advertising brochure.

Searcy & Pfaff, Limited.

"Good Printing and Service" is the title of an advertising booklet issued by Searcy & Pfaff, Limited, New Orleans, Louisiana. It is a distinctive piece of work and reflects much credit on the firm producing it.

The booklet contains four reproductions of colorwork of exceptional quality. These are taken from advertising material issued by the firm for various clients. In addition there are about ten reproductions of letters received by the firm from large business concerns, giving unqualified approval of the way in which Searcy & Pfaff, Limited, have executed the printing orders, large and small, entrusted to them. Some pertinent facts regarding printing costs, the value of quality printing, and other matters are included in an article under the heading, "Is High Grade Printing Worth the Price?"

The Searcy & Pfaff booklet appeals to me as a constructive and conservative piece of work. There are no extravagant statements as to what the firm can do for you in the way of preparing and printing your advertising literature, yet there is a most convincing argument in the testimonials offered, in the colorwork presented, and, in fact, in the make-up and printing of the booklet itself. The booklet is printed on heavy enamel stock with a white cover—on the whole very attractive.

HOW BANKS HAVE WON PROTECTION FOR THEIR PRINTED MATTER.

BY WALDON FAWCETT.



AFTER years of unsuccessful effort, a way has at last been found to secure a measure of federal protection against imitation for the emblems or distinctively displayed names of banks as applied to printed forms of various kinds. This boon is likely to prove quite as welcome and beneficial to printers, engravers, etc., as to bankers. From time out of mind, printing craftsmen and interests in the allied industries have found it difficult to arouse the enthusiasm of bankers for typographical individuality in checks, pass-books, etc., because of the belief in financial circles that there were no facilities available for insuring exclusive title to an original sign or symbol. Even the latter-day recourse of banks to the conventional advertising vehicles of commerce has been retarded by the lack of recognition at Washington for bank-marks, or money-marks, as they have sometimes been designated.

The discouragement of bankers arose from the reception that they met at the Trade-Mark Division of the United States Patent Office when they essayed to obtain certificates of registration for "trade-marks" for use on the printed forms which figure in banking routine. First, the bankers attempted to secure federal recognition for their marks as used on letter-heads, envelopes, etc. That quest was, of course, futile, for it has been well established by many decisions of the courts and the Patent Office tribunals that mere use on stationery — that is, stationery employed in correspondence in contrast to that supplied by a printer or stationer — does not constitute a trade-mark use within the meaning of the law. A trade-mark can not be enrolled solely as a seal of correspondence by a "trader," much less by a banker.

Balked in this quarter, the bankers made effort only a few months ago — via a test case conducted by the Third National Bank of St. Louis — to secure the right to register bank-marks as mediums of identification for blank bank-books, blank check-books, blank savings bank-books, etc. That this effort was likewise unsuccessful was calculated to cause chagrin to printers, if they heard of it, because the St. Louis bank, in prosecuting its claim to registration, had done what no other bank had ever done, namely, emphasized the interest which the modern bank feels not only in the use but likewise in the character of its printed forms owing to the desire of many bank customers to be provided with bank-books and check-books printed with special headings. It was shown that it is customary for banks to arrange for these special printings and to make a charge to customers therefor.

Fortunately for individualistic bank printing, the effort to get under the protecting wing of the American Eagle did not end when the assistant commissioner of patents, in deciding the momentous appeal last spring, ruled that a bank is not engaged in commerce in the literal sense of buying and selling physical wares but instead is engaged in the sale of "service" and that service however valuable does not constitute goods "capable of being tagged and marked by a sign of origin." It had, however, to be reluctantly accepted that the Patent Office would not acknowledge any change of status to the advantage of a bank even though the bank actually produced and sold to its customers special blank-books, just as manufacturers in many lines sell their trade-marked articles in commerce and in the open market. Deciding a second appeal which pivoted on this specific point, the arbiter at the Patent Office ruled: "None of the articles referred to are considered to be goods in commerce since their use is not general but confined to customers who do not buy them unless for use in the bank's business."

Thus flaunted in what seemed the only quarter where protection could be invoked, the persistent bankers and their counsel nevertheless continued the quest for governmental credentials of some kind, buoyed up by the knowledge that the Constitution of the United States clearly states that authors and inventors should have their products protected. Persistence has indeed proved, in this instance, a virtue in that there now stand revealed not merely one but two channels of protection for the mark that symbolizes service or institutional prestige rather than the origin of goods in a narrow and material sense. One expedient or the other will suffice to allow any interest in the world of affairs to reinforce its insignia by the coveted inscription that betokens entry or enrolment at Washington.

For printers, engravers, etc., this discovery of means to a much desired end has a significance far surpassing the encouragement that is given to the cause of distinctive printing for banks, important as that is. In its larger aspect this finding of a formula whereby federal protection may be invoked for the erstwhile private identification mark means that a way has been opened for buttressing the whole category of marks used by institutions not in manufacturing lines — institutional coats-of-arms that have become in many instances very valuable. Taking advantage of the newly found entry into Uncle Sam's good graces, certification has already been obtained at Washington for marks in use by advertising agencies and by shippers and forwarders. Anticipating logical developments we may foresee the time when the privileges of federal registration will be enjoyed by engineering firms, accountants, brokers, commission houses, etc., not forgetting insurance companies which, up to this time, have dwelt in outer darkness by reason of the unwillingness of the powers that be at the Patent Office to construe an insurance policy as an article that can be trade-marked.

Of the two loopholes that have admitted bank-marks to the trade-mark fold the first to be discovered is that whereby an institution such as a bank can secure registration for a trade-mark for use upon printed books, booklets, circulars, pamphlets and posters quite as readily as can the conventional commercial house. The Third National Bank of St. Louis captured this half a loaf as consolation for the denial of its larger ambitions — that is to say, its mark was received into good standing in what is known technically at the Trade-Mark Division as "Class 38," being a subdivision of the trade-mark register that is given over to "prints and publications," but was blackballed when it was presented for admission to "Class 37," the latter group embracing "paper and stationery." Inasmuch, however, as in this age of the art preservative there is seemingly no institution that can not make use of booklets, pamphlets, etc., incident to its activities, it would seem as though registration in the lone class allows fairly adequate authentication of a mark as the property of its originator.

Before giving consideration to the other loophole that has been uncovered for the institutional trade-marker, it may be hinted in passing that the incident of the St. Louis bank is likely to have an interesting sequel at no distant date. Some months ago the Third National of St. Louis consolidated with two other large banks of that city, and the consolidated institution took the name, The First National Bank of St. Louis, and has adopted for use on stationery, printed publications, etc., a mark very similar to the old mark of the Third National Bank. The writer hears that the new institution contemplates application at Washington for the registration of the new mark.

For an alternative for the limited protection afforded bank-marks and similar symbols at the Trade-Mark Division we are now enabled to turn, thanks to the perseverance of Arthur Middleton, of New York, from the Patent Office to that other governmental bestower of property credentials, the Register of Copyrights, United States Library of Congress.

Mr. Middleton, be it explained, is an expert who, with others, has long sought a federal repository for identification marks that did not meet the rigid requirements of the Patent Office. More ingenious or more fortunate than others, Mr. Middleton has stumbled upon the solution which, as often occurs after a discovery has been made, now appears so simple that wonder is expressed that some one had not thought of it before.

The secret, it seems, is for a trade-marker to make declaration, or affidavit if need be, at the Copyright Office to the effect that he is unable to obtain at the Patent Office the protection to which the Constitution asserts he is entitled, whereupon he may expect to be admitted to copyright entry under that section which allows the establishment of exclusive rights in "prints and pictorial illustrations." A print or pictorial illustration is defined at the Library of Congress as a printed picture complete in itself and having artistic quality. To make entry under this classification it is necessary for the trade-marker to fill out application on what is known officially as "Form K."

Some readers who are more or less familiar with the ins and outs of trade-mark and label protection may be somewhat surprised, doubtless pleasantly so, by the disclosure that the Copyright Office will receive hospitably the identification marks of the class here under consideration. There has been a popular impression that the enrolment office at the Library of Congress would concern itself only with examples of art for art's sake and would have none of the symbolism of trade or business. In a sense that distinction is made in this quarter. Indeed, laws enacted by Congress as far back as 1874 established the principle that no prints or labels designed to be used on any articles of manufacture, other than those connected with the fine arts, should be received at the Copyright Office at the Library of Congress, but that all matter that is subject to protection and which pertains to or is an adjunct of trade must go to the Patent Office. When you come down to it, though, the new practice is in harmony with the spirit of that distinction. Finance, advertising service, etc., do not constitute "trade" in the strict sense of the word, nor do their functions approximate "manufacture." Perhaps a carping critic might protest that bank-marks and other similar identification marks are not intellectual and artistic creations which are, as the definition would require, "valuable in themselves," but evidently the Register of Copyrights has come to the conclusion that matter which is rejected as ineligible at the Patent Office must, in simple justice, be welcomed at the Copyright Office.

That bankers and institutional executives have actually within their grasp the privilege that they for many years sought in vain is attested by the circumstance that in accordance with the new procedure, federal enrolment can unquestionably be secured for designs such as the "ship" mark used by the Atlantic National Bank of New York, the emblem of the Mercantile Bank of the Americas, the pictorial badge of the Bankers Trust Company of New York, the insignia of the Northern & Oversea Banking Corporation, and the design embodying the firm's initials on a representation of a globe that is in use for purposes of identification by the investment house of Knauth, Nachod & Kuhna, of New York. Characteristic of the marks that have actually been enrolled for non-manufacturing corporations there may be cited the representation of the two hemispheres with an ocean liner plying between, the whole composition dominated by the inscription "We ship everywhere."

It may be of interest to printers that, mixed up with the lately precipitated issue of the right of sellers of service to enjoy the benefits of pedigreed escutcheons, have been questions as to the trade-mark status of trading-stamps, house-organs and advertising booklets. Frederick R. Cornwall, who acted as spokesman for the St. Louis bank in its effort to register

its mark in two different classes at the Patent Office, thought that the ruling under which the Patent Office accepts house-organs for trade-mark registration should constitute a precedent for similar acceptance of bank-marks. However, the trade-mark censors were inclined to give house-organs higher standing because bank-books and check-books, they said, "not only contain no matter of literary merit but such information as is found relates solely to the service and financial standing of the bank."

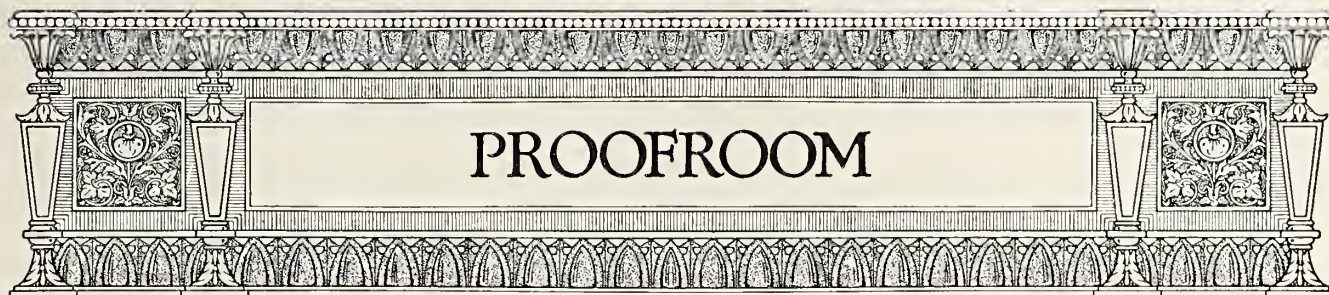
A point advanced early in the debate at Washington over the status of bank-marks was that the articles to which such marks are affixed are not sold in the open market in interstate commerce but are distributed locally. However, bank representatives had no difficulty in countering with evidence that the modern American bank-mark is used not only throughout the United States but also in Europe and in Central and South America.

Lest a wrong impression be created in printing-trade circles, where the subject is obviously of some importance, it should perhaps be emphasized that it has not waited upon the current drive in the interest of bank-marks, etc., to obtain protection for "thrift books," so called, and other printed forms which have lately become popular as adjuncts to banking and building and loan operations. Printed matter, such as the coupon books issued to members of Christmas savings clubs, has always and without question been accepted as fit subjects for trade-marking, provided the trade-marking be done by the printer or manufacturer who produces the books and not by the bank that uses them.



An Effective Specimen of Engraving
for Illustrative Purposes.

Half-tone by courtesy of Gatchel & Manning, Philadelphia.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

News-Stand, Newsstand, or News Stand?

A. W. H., Dearborn, Michigan, writes: "I would be indebted to you if you would be kind enough to publish in *THE INLAND PRINTER* information as to whether the word newsstand should be written as one word, two words, or hyphenated."

Answer.— It is done in all three ways, according to personal choice, the commonest one being one word. If my choice prevailed it would always appear with a hyphen; but what should be is not always what is. The subject invites multiloquence, but, while apologizing for brusqueness, I feel urged to abstention. Almost everybody is determined not to use hyphens as I think they should be used.

Ligatures.

W. A. C., Berkeley, California, writes: "I have occasion to read a good deal of proof on a school paper, the typesetting being the work of boys who are learning the trade. I am accustomed to insist that the boys learn to use the ligatures wherever occasion arises. But last summer I read proof for a few weeks on a daily paper, and when the operators on the linos used the separate type for fl, fi, etc., as they sometimes did, I marked them on the proof. The foreman said, 'Well, fl is fl, isn't it, no matter whether you use the ligature or the separate types?' I said, 'All right, if that's the rule of the office, but it wouldn't go in an office of mine; or if the ligatures were to be disregarded at all, they would be omitted altogether, in the interests of uniformity.' What is your opinion?"

Answer.— My opinion is that your preference for uniformity is commendable, but that the foreman was right, especially as to work for a daily paper, where it is worth while to avoid resetting lines as much as possible. The ligatures were made when the f was cast with an overhanging kern against which a high letter would not fit closely; but now, without that kern, that reason is also gone, and the separate letters are usable. When the ligatures are used at all, it is much neater to have them always than only sometimes.

Pronouns and Titles.

J. H. L., Techny, Illinois, writes: "The last paragraph of your article 'Proficiency in the Use of English,' page 656 of the September issue of *THE INLAND PRINTER*, begins with this sentence: 'Practically all teaching of grammar is at present, as it always has been, nearly nullified by being mainly drilling in systematic rules that are sometimes verbally learned by the pupils, but which are seldom understood by either teachers or pupils.' Now, according to my knowledge of the rules of grammar, this sentence contains an error, namely, the use of two different pronouns ('that' and 'which') in the same sentence, referring to the same antecedent ('rules'). To be grammatically correct, the same pronoun, either 'that' or 'which,' should be used in both cases, as I learned it. Am I right? If not, what is it in this case that justifies the violation of the rule, if such it really is? I shall appreciate your informa-

tion on this. Also, which is correct, according to your opinion, of the following: 'His Grace, Most Rev. George W. Mundelein,' or 'His Grace Most Rev. George W. Mundelein,' with or without the comma? This, of course, to apply to all similar cases in naming personages of high rank."

Answer.— Of course this questioner must have been taught, or have learned in some other way, such a rule of grammar as the one he mentions; but I have never heard otherwise of any such rule, I can not find one in any of my books, and I should be glad to have him or some one enlighten me by stating where it may be found. Grammarians have said much about these pronouns, and I have read so many differing diatribes about their usage that no kind of reasoning still seems possible to surprise me. But the sentence challenged, whether erroneous or not, was carefully written with the variation criticized because I think that variation makes it read better than it would with either pronoun repeated. Disagreement between noted writers can be shown forcibly by citing Addison and Blair, with the former of whom, and with many other of our best writers, my varied use of the pronouns is in accord. Addison greatly overdid the use of "that," and Blair was in general correct in his criticism of Addison for such use. One of Blair's sayings bearing on our present matter is this: "In some cases we are indeed obliged to use 'that' for a relative, in order to avoid the ungraceful repetition of 'which' in the same sentence." Repetition of "that" in my sentence would have been ungraceful, and so it was avoided. All else I need say is that writers today are as dissentient as were the old writers I have cited.

In the titles indicated in the latter part of the letter the use of a comma is not necessary, as it adds nothing to clearness of expression, and its use can not be called customary. As it seems to be conventionally decided that the comma is not to be used, though some people do use it, my vote is in favor of the omission. If anybody knows of any reason why the comma should be used, it would be interesting information to me, and no doubt it would be to many others.

Singular or Plural?

M. C., Asheville, North Carolina, asks: "Will you kindly inform me as to your opinion on the correctness, or lack of the same, of the following: 'The Woman's Diocesan Committee'? Is that form ever considered correct, or should it be 'The Women's Diocesan Committee,' the meaning of course being a committee of the diocese formed of women?"

Answer.— The editor's opinion is that "women's" is preferable, the choice, of course, being made because he considers the plural form more strictly correct. But the singular form is so much used that it would seem to him hypercritical and pedantic for any one to object strenuously to its use as incorrect. An instance of such expression was seen incidentally just before this answer was written. It was "Woman's Auxiliary" as the title of a women's branch of an association known as composed

of men only. This served as a reminder that many similar names had been seen in print, as used by women of such standing as placed them beyond criticism. The editor could not find anything in books which he could cite by way of authorization, but will try his hand at a personal explanation. "Man" and "woman" are familiar as meaning mankind and womankind, and so exactly synonymous with "men" and "women." It may be through association with such use that "woman's" often appears instead of "women's." If so, of course it is held to be correct, and probably it would be extremely difficult to persuade any one otherwise.

TRADE-MARK NAMES IN DICTIONARIES.

BY F. HORACE TEALL.



OUR present dictionaries show many changes from the older ones in the matter of inclusiveness as contrasted with the former exclusiveness. Until near the end of the nineteenth century the lexicographers unanimously omitted from their vocabularies many classes of words not then reckoned as strictly vernacular, and it was traditionally held that, with an occasional exception because of common use of a certain word, no purely technical or scientific word should be given in a general dictionary. And many words were omitted from most of the books without any sufficient reason, such at least as would justify giving some and not others. A notable case of the last kind is found in a prominent English work, Nuttall's, wherein American, Asian, European, and some others are defined, but African and others are not, and where Japanese finds place, but Chinese does not.

The Century Dictionary varied radically from its predecessors by defining innumerable terms never before thought entitled to inclusion, as the names of botanical genera and families, and terms peculiar to trades and professions, while the earlier works had included only a few that had become common, like convolvulus and geranium, which originally were Latin words and were adopted in other languages as proper names. But even the Century did not include in its vocabulary any personal or geographical names, for reasons not hard to find, although one good reason for giving such names would be the convenience of having them in a general book of reference. But what book would hold all that might be looked for?

Then came the Funk & Wagnalls Standard Dictionary, which added even more of the terms that had been omitted from such works, but still was not nearly exhaustive. Yet even here the old tradition had full sway that no name of a person or a place belonged in a dictionary vocabulary, though selected lists were included in an appendix. Webster's also had given them separately, and does so in its later editions. But we were still to have the most astonishing development possible in dictionaries. When the Standard was remade the names of persons and of places were scattered through the vocabulary just like the common words of the language.

This sketchy bit of history is indulged in to introduce the fact that dictionary-making has had a remarkable evolution from the merest fragmentary stage to such wide inclusiveness that one might easily think nothing more is possible. But how can we tell? In the time when the Century was in the making, a worker on it told a friend he was engaged on a new dictionary, and the friend exclaimed, "What's the use? You can't find anything for it that is not in Webster's." The makers of the new dictionary did find very much that was not in Webster's, and much that was not so useful as some of what they omitted, notably many names that were made for use only as registered trade names. Trade names are frequently of such arbitrary make, and so far from likelihood of being established as common words, that they may never be recorded in general dictionaries.

Such a name as "nujol," for instance, which simply stands for "New Jersey oil," seems little likely ever to become a dictionary word. Even less likely is "socony," made from the initials of "Standard Oil Company of New York." It may be doubted whether any one would expect to find in a dictionary such a word as "uneeda" or "nabisco," yet it seemed fully as unlikely once that "kodak" or "listerine" would be defined like vernacular words.

Trade-mark names originate as consciously arbitrary words for use as designating only the goods made by their proprietor, whether a person or a firm, or those who inherit or acquire such proprietary right. Such names are copyrighted or registered, of course with a view to protection against their use by others as naming something which is not what they originally named. It is natural that the proprietors should object to any record of their peculiar words that does not recognize their proprietary rights, for such recognition affords aid in protection of those rights, while treating such words as on an equal footing with all common words might act disadvantageously to the patentees.

Nevertheless, some of these proprietary words had become so firmly established in familiar usage that the editors of dictionaries long ago began to treat them as common words, without restriction, and this led to protests by some manufacturers and they in turn made the editors more cautious. Thus the kodak was described in the first edition of the Standard just as all common things are, with no recognition of personal rights, but in later editions the word is accompanied by a letter from the Eastman company claiming their legal right to it. Another word showing the same experience is "listerine." Both of these words had become so widely used that the dictionary-makers felt obliged to define them, but the proprietors entered protest. A substance that is widely known by its trade name is vaseline. Its name is not labeled as a trade name in the dictionaries, but it is one, as is also "cosmoline," a similar substance not so widely known, the name of which is defined in the Century Dictionary as a trade name. Celluloid also is a substance of peculiar make for which its makers originated its peculiar name. Yet the substance and the name became so widely known that the dictionaries make no note of the proprietary origin.

One of the most interesting examples of possible trouble about such matters is the actual suit at law by the proprietors of the word "tabloid." This word was defined in the Century Dictionary, in the first edition of the Standard, and in Webster's New International as a noun only, although it has a form especially adjective, and neither dictionary stated its trade-mark status. It shows in its make the regular form of an ordinary adjective, and as such it was a somewhat weak choice for copyright as a name. Eventually goods other than the original were marketed as tabloids, and the originators brought suit and won. Meantime the word had secured its standing as an ordinary adjective and as a noun, which was inevitable because of its common nature etymologically. The New Standard Dictionary, probably as a result of the lawsuit mentioned, defines "tabloid" as "A copyright trade-mark designating the concentrated products made by Burroughs, Wellcome & Company, of London, England."

Our dictionaries have become so receptive of the matters once rigidly rejected that, now that the time approaches for new editions, we would suggest the addition of many trade names, possibly even some of utterly arbitrary nature. They would be at least as useful as many other words now recorded, and could be recognized sufficiently as to their standing without such gratuitous advertising as that of the one instance cited above. With the restriction as to use indicated by saying that they are trade names no charge of infringement could be involved, since that includes only the selling of goods named so as to mislead purchasers into believing that they buy the article originally thus named.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Costs per Page of a Paper.

Ordinarily we would hesitate about stating what it costs per page to make the average country newspaper, say one of 2,000 circulation, but recently in a discussion of advertising rates the question as to the cost per page for such a newspaper was answered with the statement that every page of a six-column paper costs more than \$15. The questioner rather doubted it. He argued that he could take sale and other advertisements and run extra pages and make money on them at 15 cents an inch.

Let us see: A six-column page will hold 120 inches of eight-point solid type — 18,620 ems — which at 50 cents per thousand ems would come to \$9.31 for composition. It must be calculated that gathering the material and copy for the page costs as much as the typesetting — another \$9.31. One page of news-print for an eight-page sheet at seven cents per pound would be \$1.75 for 2,000 circulation. One-eighth of the presswork for the edition would be 50 cents, at least. Make-up and make-ready for the press should be charged at not less than \$2.50 for the page, and ink will cost at least 25 cents. An eighth of the mailing and postage for the edition would be \$1. Here we have a total of \$24.62 for a single page of a six-column weekly — a cost of 21 cents per inch before the proprietor can figure any profit for the office. To put in advertisements and get them ready will cost not much less than the machine composition and handling of slugs. But let us say the display space can be made ready for the press for 10 cents per inch, which is about the lowest cost nowadays. Fifty per cent of the page is supposed to be reading-matter, or matter that will pay for that much reading on another page. Here, then, is \$12.31 for the reading and \$6 for the advertising display on the page, making a total first cost for the page of \$18.31.

One of the best cost authorities in the United States figured the cost on his weekly paper in 1916 at \$14.95 per page, and in 1917 at \$17.50. He also contended, and proved by his cost-charts, that it costs more to run extra pages than it does to run the regular pages of a weekly newspaper.

On the above basis, which all must admit is conservative in the costs figured, how is the proprietor coming out who insists that he can now, in 1919, run display advertising for 15 cents per inch in his 2,000 papers a week and make money? We know that some of them are running at that price, but they are doing it at a cost of long hours and extra labor, and this is taking its toll of the productive capacity of those who are doing it — and that productive capacity will never be recovered on this earth.

Anent the above, we have just received additional information of the increased cost of advertising space in 1919, which it may be well to disseminate. A. F. Isham, publisher of *The Blade*, at Brighton, Colorado, who maintains as perfect a cost system as we have found anywhere, informs us that the cost

records for his newspaper for 1919 show 26 cents per inch for display space in his six-column weekly, and he says in his issue of October 28:

"To be frank about it, *The Blade* has been charging during 1919 about 6 cents per inch less than it cost to produce the advertising. We are startled by the discovery of so great a change in the course of a few months. We hope our figures for 1919 as a whole will come out differently. Yet that hope is half-hearted, for we know that the high cost of labor has hit us mainly since the middle of 1918, and with wages up fifty per cent or more, we can not go on forever charging the same old prices for service. Within a few more months, wages may be still higher here, as elsewhere."

Mr. Isham further states that the subscription price of the average weekly newspaper should be not less than \$3 now, as his cost sheets show.

Farm Departments Are Always Possible.

In the great agricultural sections of the United States, newspapers, large and small, are paying more and more attention to news of interest to the farming communities. In these days of high-priced land, farming has come to be a real business, and the farmer a real business man. The farm business is entitled to as much attention as the newspapers can give it.

We have said in the heading of this article that farm departments are always possible. They are, in small weekly, county-seat and most city newspapers. The scale on which they are conducted may be varied, of course, and the expense put in on such departments may be well gaged to balance with the results.

Some papers are handling them with special men, hired to travel and solicit business and at the same time write the farm news. This is expensive but fairly effective business, and is cumulative in its results. The advertising a paper gets from such a field man calling on people regularly is worth something; the local touch and interest thus created are of the highest value. He must be a man of tact and good judgment, familiar with farm interests and methods. He should also be a good stockman, a walking encyclopedia on the breeding of animals, and should be constantly in touch with prize-winning animals and products. Thus he can meet and talk to the average business farmer in terms and language they both can understand. Such a farm agent must have an automobile, although one publisher states that he will never again send a man out with an automobile — he will make him drive a horse or else walk. He says the man who was formerly the best farm canvasser and visitor he ever had was spoiled by the automobile, because he worked only during the daylight hours, and he always headed for home or town just when the best time came to visit the farmers and get their attention — the evening and noon periods. An automobile requires expensive gasoline and repairs, and the correspondent must be a man

who can operate it. If it runs, it eats up expense money fast. An outlay of over \$200 a month for man and car thus has to be considered before making any other arrangements for a special farm agent and writer.

Another way a farm department is possible is to have a retired farmer in your own community take charge of it and work as he pleases. He must own his car. If he is a man who

man building a barn or a hog shed I got the dimensions, the plans, the cost and all about it. A dairy barn or a silo is always especially worth mentioning. I found a woman who was raising three thousand chickens and told how she marketed the eggs by the bushel. Also found news of coöperative marketing by the farmers and wrote that up. In fact, I just got my nose pointed toward certain farm news and went after it until I got it. In all the time I worked at that stunt it paid me mighty well, and I made friendships that have lasted and still bring good returns. There is nothing for the country editor that equals his own acquaintance with his farming constituency, and in a farm department thus persistently conducted there is more lasting profit than in trying to do an extra job of printing for somebody in the evening or grinding away at your books on Sunday."

It might be added that nowadays there are farm-bureau agents working among the farmers in nearly all communities, and these agents want and need publicity. The newspaper can supply what they want, and a careful system of coöperation should be worked out between them lest they conflict and ruin each other's business. Don't let a farm-bureau agent start a farm bulletin or publication from his office if you can help it,



First page, which is not only perfectly balanced, a difficult problem where there are numerous headings, but is also most interesting in appearance.

has any talent at all for writing he will get away with it splendidly. He will meet farmers on the streets daily, and will occasionally drive here and there and visit them in their own homes. He will watch the markets and the features of daily news that interest farmers because he is a farmer himself to all intents and purposes, and still devours farm news. He will thus make up in general farm news what he may lack in local farm notes, yet he will mention enough of the latter to give it all the correct flavor. He will become known as the paper's farm representative and will earn a fair weekly salary, with results on the credit side of the ledger.

Still another way a farm department can be made fairly successful and interesting is by the editor himself taking charge of it. If he is a man reared in an agricultural section, he will have much of the feel and touch of the farm life about him. He will know good farm news and be able to arrange it for satisfactory reading. He will here and there add local color to such news and make a good farm department. One publisher who did this testified as follows:

"I once had a man in the field for six months, and the farm department was of great interest to the farmers. But it was too expensive; I couldn't stand it. Then I took it upon myself to handle the department. I gave it my best attention. I drove out to the farms myself on evenings, Sundays, holidays or during other spare time. I knew certain farmers were doing something that had news in it, or had something on their places worth writing about. I would go straight to see them when I had time. Usually they can visit with you in the evening and I had many good visits in this way. If I found a



Minnesota is fairly alive with excellent newspapers and among them *The Long Prairie Leader*, the first page of which is shown above, holds a high rank.

but give him all the assistance you can and all the space you can afford to have him use in your paper. The farm department is the way, and any of the methods of handling it outlined above will prove valuable to the newspaper.

Observations.

Canada, through its recent entertainment of the American editors on the National Editorial Association's trip through the western provinces, has been getting advertising in a form and also in quantities such as no amount of money could buy. The impressions and honestly expressed sentiments of newspaper editors who were on the big trip is better advertising than the Canadians could have procured with thrice the

By Haywood H. Hunt, San Francisco, California. See Specimens department for a detailed review of this ad.



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Leaded Composition Charge.

A Kansas operator wants to know how composition should be charged for, such as 8-point face on a 9-point body, or 8-point on a lean 8-point body.

Answer.—In almost all trade composition price-lists the face of the type is the basis of charge. An 8-point face on a 10 or 12 point body is charged as 8-point solid. See Philadelphia price-list in this department.

Too Much Oil Causes Trouble.

A Minnesota operator writes: "I have been a reader of the Machine Composition department for quite a few years and have obtained much valuable information from it, but I am experiencing some trouble which is entirely new to me. We have a Model 14 with the new-style distributor with spirals. After the distributor stops it is hard to start again; by backing it slightly to get it started, it will go forward only a quarter turn or so and then something binds so hard that it can not be forced ahead, although it can always be turned backward freely by hand. When it does start it runs along all right. I have taken the distributor-clutch off and everything seems to be all right. It has occurred to me that the spirals on the ends of the distributor-screws might be binding against each other, but as these spirals seem to be attached with dowels I can not see what the trouble could be. I would appreciate your advice in this matter."

Answer.—Perhaps you have recently oiled it and too much oil has lodged on the clutching surfaces and on the spiral arrangement. Probably if you will squirt a little gasoline on the spiral device and then wipe off the surplus grease you may have better results. We have found in almost every instance that trouble in this place is due to too much oil and to backing up too great a distance. Sometimes we find that the spiral springs have been tightened or have been weakened. Neither condition should be present. Do not change these springs, and when a stop occurs take hold of the outer end of the shaft and back it the least trifle—for example, turn it back one-sixteenth of a turn—then operate the clutch handle slowly and it will start off nicely.

Matrices Damaged on Lower Lugs.

A Virginia publisher writes as follows: "I enclose herewith two matrices, badly 'bitten.' We are unable to determine the cause of this trouble; in fact, we have gone over every possible trouble—or rather, source of trouble—and still the matrices continue to go bad. The lines are not set too long; as a rule, a half em under the slug measure. The trouble occurs both on normal and black positions of the matrices. The mold apparently advances properly for the lock-up, there being no bind. We thought perhaps it was due to a bent duplex rail, but a new one gives no better results. The molds are kept clean. First and second transfers work properly, which would show,

apparently, that adjustments here are correct. We also have trouble with ejection of recessed slug. Clutch and clutch-leathers work properly, the long-measure slug on ordinary mold ejecting all right; but on recessed 23-em measure, using 6-point blade, it fails to eject. Hand ejection seems to be unusually hard. Now, we are not precisely novices, having had to contend with the vagaries of machines for a number of years—and, by the way, the older we get the more we learn—but we must confess that these two troubles have us stumped. We would therefore appreciate your setting us straight in the matter."

Answer.—If you had not stated that the lines were not too long we would have ascribed long lines as the cause of the damaged matrices as they have all the characteristics of matrices so damaged. The following additional causes produce such results: (1) Short finger of delivery-slide is bent to right in combination with long finger bent in same direction. (2) Stopping-pawl is pushed too far off the stop-lever when line is delivered. (3) Short finger does not deliver line past elevator-pawls full distance. (4) Elevator-pawls do not extend far enough inside of jaws to hold the matrices. (5) Delivery-slide travels too fast to the left. (6) Back jaw of the first elevator at right side is deflected back a trifle, allowing only a feeble support for the end matrix of a line. Try a 5 or 5½ point ejector-blade with the recessed mold. It may be possible that the space between mold-cap and mold-base in not allowing sufficient clearance for the blade, which results in binding and the consequent cutting of the blade.

Mold-Disk Makes Unusual Noise.

A Minnesota printer writes: "I am a subscriber to this valuable magazine, and find many valuable and helpful hints in the Machine Composition department. I do not remember reading about the trouble I am having with the mold-disk on the machine I am running. The machine is a rebuilt No. 1 linotype. At the present time I am experiencing trouble with the mold-disk when it advances on the locking-studs for the ejection of the slug. Sometimes the disk goes too far to the left of the locking-stud and then comes up with a pound. Then if I tighten (or loosen) the brake a little it will work well for about ten or twelve castings and then it starts to pound a little again. Perhaps this time the disk will not advance enough to come on the studs without a pound. It makes but very little noise when it comes on the locking-studs for the casting position. I have set the cam-shoes so that they come up snugly to the square block, and the brake is set so as to take the vibration from the disk. I have also adjusted the screws underneath the mold-slide, as that showed a little wear but still seems to bother. I have the book 'The Mechanism of the Linotype,' but find nothing that seems to help me."

Answer.—It appears that you have done almost everything to overcome the trouble. We suggest that you examine the mold-guard fastened to the back of disk just within the rim.

If it appears bent or of irregular outline, remove the six screws and take it off. Operate the machine without it for a while. If metal becomes lodged between the guard and the disk it will cause it to bind and possibly cause your trouble. Also, metal occasionally lodges in the rim of disk and momentarily arrests the motion of the disk. This produces a trifle lost motion, which causes the misalignment of studs and bushings just as the mold-disk advances, the result being the pounding you noticed, because the edge of the stud and the bushing bound for a moment. We suggest that when this occurs again you see if the disk turns with undue resistance. If you find no metal, try oiling the disk-stud and disk-guide. If you have a back mold-wiper, examine it and see if it binds the edge of disk. Also examine the screw in the back end of the vise-automatic mold-disk dog as it sometimes will cause trouble when it works loose. If the disk-locking stud appears to travel past the bushing it may be that the cam-shoe following the large segment needs adjustment. If the stud does not come quite up to the bushing, it may be that the brake is too tight and there is some interference with the free turning of the mold-disk. Write us again if you are still unable to overcome this trouble.

Operator Changes Electric Pot Adjustment.

An Iowa operator writes that he had to change the adjustment of the electric pot governor and that he can not keep the mouthpiece heated. He is wondering if the metal being too high in the pot may have had anything to do with the cause.

Answer.—You should not alter any adjustments, as they have been tested before shipment. Call the electrical engineer from the power plant furnishing you the current and have him test the wires. Possibly one is grounded, as the heat regulation is automatic and should give no trouble. If wired correctly and voltage is constant within five volts, your metal will remain at right temperature under all conditions. Be certain to keep metal up to right height in pot; do not overflow pot.

Wants to Become a Linotype Machinist.

A Delaware machinist-operator writes: "As a subscriber to your valued publication and a student of your department especially, I am turning to you for advice in a matter slightly different from your usual inquiries. I am a machinist-operator of some four years' experience, starting on an old Model 1, then to a 5, then to an 8, and later back to a 5, which job I am now holding, but am very anxious to become a linotype machinist—that is, to have a battery of machines under my care. I have helped to erect two machines, and recently erected a Model L. You will please pardon me when I say that I believe I have more than an ordinary working knowledge of the machine, for which a great deal of the credit goes to 'The Mechanism of the Linotype,' and I want to make myself proficient enough to hold down a machinist's job. But I don't know just how to go about it, and thought perhaps you would advise me."

Answer.—We are of the opinion that the best preliminary training for one who wishes to become a linotype machinist is to first be an operator, then an operator-machinist. If the operator-machinist will make a comprehensive study of the machine, using the book to which you refer, "The Mechanism of the Linotype," or literature issued by the manufacturers of the machine, he will undoubtedly have the necessary fundamental knowledge to take care of machines as they should be cared for. A true linotype machinist, in our opinion, is one who can keep his machine going with the fewest possible stops and can operate it with a low repair cost. It is important, since you have "The Mechanism of the Linotype," that you be able to read it understandingly. If you are able to read it page by page so you can locate every part referred to, and can tell the function of each of the different parts, you are making good headway. However, if you are unable to understand the various mechanisms and descriptions of operations given in

the book, and do not fully understand how the various mechanisms of the machine perform their work, you are still a novice and must give more time to study or should take a course at some school where the mechanism of the linotype is taught. We shall be glad to help you in your study if you find difficulty in understanding the machine, and ask that you write out specific questions relating to any phase of machine mechanism on which you wish information.

Machine-Composition Prices in Philadelphia and Vicinity.

A short time ago THE INLAND PRINTER published a brief outline of the prices of machine composition in Chicago and also of an adjoining town, and it was received with favorable comment. Since that time, however, conditions have made necessary an increase in the Chicago prices. Owing to the need of informing many country publishers who are still doing work at pre-war rates, we quote the following from the trade price-list of Philadelphia and vicinity:

"These rules and prices are effective from September 1, 1919. Composition rates on bodies from 5-point to 14-point and of lines from 4 ems to 30 ems range from 85 cents to \$1 per 1,000 ems; 11, 12 and 14 point are measured as 10-point and charged as 10-point. The minimum line measurement is 20 ems of the type in which it is set. Italics come under this classification. Composition measuring less than 3,000 ems will be charged as 3,000 ems at the rate under which it is classed. Butted slugs, where measure is greater than 30 ems, will cost 20 cents additional per 1,000 ems. Centered lines, lists of names, and matter set in capitals, 20 cents per 1,000 ems additional. Matter set in capitals and small capitals or all small capitals, and where matter must run line for line with copy, such as insurance forms, reprints, etc., and counted lines around cuts and initial letters, double price. Matter set in all italic or all bold face, 15 cents per 1,000 ems additional. Matter cast on a body larger than face of type, such as 8-point on 10-point body, will be measured according to face. Leadered work to one column of figures, price and one-half; to two or more columns of figures, double price. Matter set for linotabler rule or Rogers system, \$2.50 per 1,000 ems plus price of rule. Football and basket-ball line-ups, baseball scores and running heads for folios, captions under cuts, etc., double price. Matter containing italics or other auxiliary position faces, one line extra for every two lines. Composition in foreign languages, using roman face and all necessary accents, ranges from \$1.40 to \$1.60 per 1,000 ems. [Fourteen foreign languages are listed.] Copy in foreign languages must be prepared and legible. All changes from copy, including divisions of words on revised proofs, are charged for at time rate of \$3.25 per hour.

"Copy of every character must be plainly written and edited. An extra charge of 20 cents per 1,000 ems will be made for badly written or poorly prepared copy. Copy furnished in books, on sheets of music, written on both sides of the paper, or in any form which is difficult for the operator to handle, will be charged 20 cents extra per 1,000 ems. Responsibility as to errors ends with the correction of the first revised proof. Will not be held responsible for errors found in printed matter. Alterations charged for on time basis of \$3.25 per hour. In tabulated matter, slugs must accompany proofs for corrections so that correct alignment may be had. In returning proofs for corrections of two, three or four lines, old slugs must be returned or a bill will be rendered for metal, and not less than a pound charged for."

EVERYBODY WATCHES FOR HER.

Jewelry advertisement in Philadelphia paper: "Bailey, Banks, and Biddle Co., Watches for women of superior design and perfection of movement."



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing Full-Page Half-Tones Without the Use of Overlays.

J. V. Price, Melbourne, Australia, sends several sheets of magazine forms showing full pages of half-tones printed without overlays. Two sections were printed in black ink on thin S. & S. C. book, and one other section was printed in brown ink on news-print. These pages are 10 by 15 inches in size and filled with half-tone plates of medium screen. The half-tones are well printed, being clean and sharp and showing full gradation of tones. Considering that the plates are printed flat without overlay or interlay it is a remarkable showing.

Back Edge of Book Form Slurs.

An East India printing-house superintendent submits an impression of a thirty-two-page form. The accompanying letter reads: "The enclosed sheet, quad crown, is printed on the — machine. Kindly enlighten me in regard to the last two lines marked in blue pencil. You will observe that there is a slight blur on these lines when the cylinder delivers the sheet. To avoid this I even put two four-to-pica brass rules on each side of the form and still the result is not satisfactory, but I might add that the result was worse before using these brass rules. This happens only when a full form is placed on the machine."

Answer.—The slurring of the edge is due to the fact that the form is just outside its regular printing area, or, in other words, the form is a trifle too wide. Try moving the form about one-quarter of an inch closer to the grippers, if space will allow, and the slur will disappear.

Shop Bulletin Will Bear Improving.

An Alabama plant superintendent sends copy of a weekly bulletin for criticism. The publication is a three-column four-page paper printed in the interest of the employees of a large public utility concern. The accompanying letter reads: "I am sending two copies of our publication for criticism and answers to queries in your Pressroom column, which has been very useful and interesting to me. You will notice that the cuts are very bad. This is due to no fault in the cuts. I believe it is dust in the ink. You will also notice that the impression is much too heavy in places, but this was necessary in order to bring the type out sufficiently clear. Please suggest remedies."

Answer.—The half-tone portraits could have been improved by a few patches of tissue on the mark-out sheet. The weak place in the letterpress parts also could have been strengthened by similar treatment with tissue. We suggest that you use a tympan of thin tough manila with a smooth manila top sheet. Pull an impression on the stock on which the job is to be printed, mark out weak spots with pencil or crayon, and patch up the marked places with tissue paper. Pull an impression on tympan and puncture through packing with bodkin or point of knife-blade. Raise tympan and attach mark-out sheet on the fourth sheet below top sheet. Fasten top sheet and pull

another impression; look over it for weak spots and examine half-tones for bad edges and weak places. Perhaps a few more tissue patches will be needed; these may be applied to mark-out sheet already attached, and if it appears that another sheet is required it may be pasted in while the tympan is loose. The foregoing is a general outline of the work of preparing form before printing. No mention is made of cut overlay as we judge you are printing the half-tones flat. You stated that the impression was too heavy. It was not too strong except near the edge on one page. Had a hard tympan been used and a judicious patching of tissue in weak spots, more impression could have been used to advantage. Further improvement can be effected by discarding all battered and pieced rule. The heading that appears filled up may be worn instead. Do not carry quite so much ink, and if it is a short run do not back up form until the ink has had time to set. We believe that a few trials will show a marked improvement. Aim to keep out defective lines and bad type. After each issue is printed go over a copy and mark defective characters, which should not reappear in next issue. In a short time you will have complete legibility.

Half-Tone Ink Not Satisfactory.

A Massachusetts pressman submits a two-color label printed on plate-finished label stock. The red and black inks appear to have been thinned to such an extent that they did not cover satisfactorily. The letter reads: "Kindly advise me as to the best method of printing on the enclosed stock. This sample shows the poor results I get from the method that I have tried. I have used half-tone inks with reducers and without. Your advice will be appreciated."

Answer.—The principal error on your part was the use of a reduced ink. Doubtless the ink peeled the stock and it was perhaps thinned down to avoid this trouble. On the surface of this very smooth paper the ink was squashed out so that the mottled print was the result. It would have been more satisfactory if a sample of the paper had been submitted to the inkmaker with the request that he mix a blend of ink that would have the desired body without the tackiness that peeled the surface. Also, you should have carried a trifle more impression in both black and red forms. Use a hard tympan and sufficient pressure to firmly affix the ink to the paper. The temperature of the pressroom should be close to 70° and the stock should be kept in a warm place during and after printing.

Excellent Specimens of Presswork.

C. D. Condon, Erie, Pennsylvania, submits a number of specimens of presswork for criticism. The stove catalogue is especially well printed. The time that was spent on the make-ready does not appear too great, especially when the finished appearance of the sheet is taken into consideration, which should be very gratifying to you. If all the other sections of the catalogue are uniform with the section which we have examined, it will be a credit to your skill as a pressman.

Printing Large Half-Tones on a Platen.

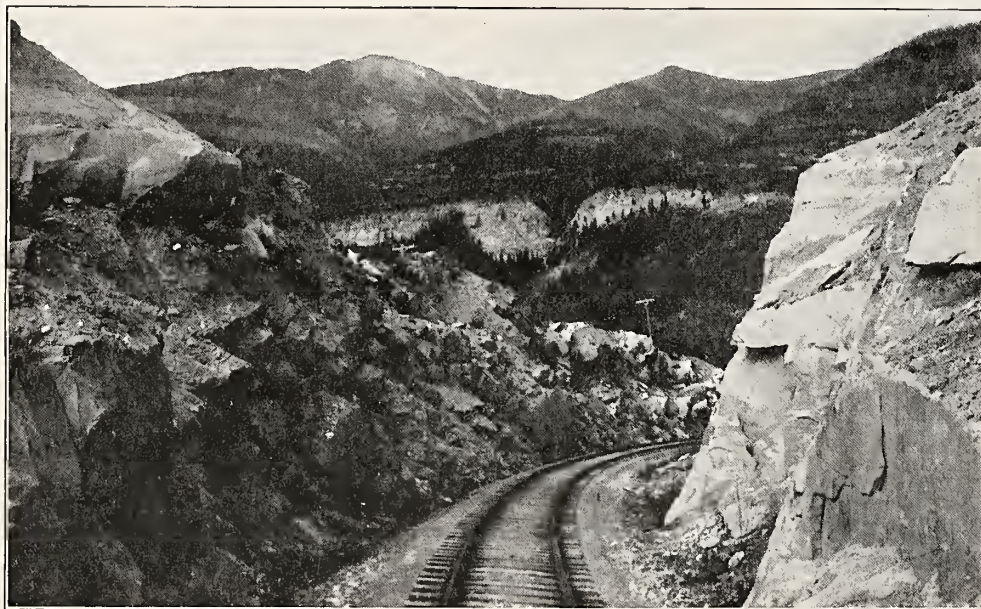
A Maryland pressman writes: "I have charge of two platen presses (10 by 15 and 12 by 18), and want you to recommend a good book that will be of value to me in such a position. I have to do everything outside of typesetting. Enclosed are some samples of half-tone plates 8½ by 11, printed on one of these machines. Why is it that I can not get the background of the plate to print lighter?"

Answer.—The best book we know of for a pressman to have is "The American Manual of Presswork." A study of this book can not fail to be of use to you in your daily duties as a pressman. You can secure it through The Inland Printer Company. There appears to be but one serious fault with the half-tone specimens; they appear as though the plates need washing out. Perhaps if you were to wash out the plates and

form instead of being firm to the bed bearers under heavy stress. As to the last cause, you may test the condition of bearer contact when you have a heavy form on press by laying a narrow strip of thin paper on each bed bearer. Have cylinder brought in position to print, draw on strips to ascertain if they are held by pressure from cylinder bearers. If the strips can be withdrawn, it shows that the cylinder is not down firm enough upon the bed bearers. The remedy is obvious.

ARRANGE MACHINES TO FACILITATE WORK.

Recently the addition of a new multiple-magazine composing-machine to its battery suggested an arrangement of the machines that has added to the efficiency of an up-to-date plant. Upon the arrival of the new machine the question arose as to the position it should occupy on the floor. Finally, some-



In the Canadian Rockies, Near Lytton, B. C.

Country through which members of the National Editorial Association traveled while on their "Victory Tour."

wash the rollers and ink up with clean ink they might print cleaner. The dark part of the half-tone plate can not be made to print any lighter. The reason is that the area of the dots on that side is greater than on the opposite side of the plate. Examine under a magnifying glass and compare relative sizes of the dots.

Plates Pull From Mounts.

A Texas printing-house manager writes in part as follows: "Shall be glad if you will advise us what, in your opinion, is the reason we are having so much trouble with mounted plates pulling from the wood base on our ——— press. We have taken it up with our pressman and he advances first one reason and then another. We have our opinion, but we want advice such as you are no doubt in a position to offer. For some time we have had trouble with this character of work and we have suggested to our pressman that it was due to one of three reasons, i. e.: cut not properly leveled down before beginning work, or packing not properly made, or cylinder riding the bearers more than it should. We would appreciate learning what your department thinks is the trouble."

Answer.—The following causes may in some way relate to the trouble you are having: (1) plates mounted more than type-high (.918 inch); (2) uneven mounting or patching up; (3) underlays beneath block instead of between plate and block; (4) cylinder overpacked, and as a result the cylinder rides the

body said that the new one ought to be placed with the rest of the multiple machines — which was impossible, as not all of the multiples were in place together. However, it was decided that they should be grouped, and so a rearrangement took place. And now the plant's three single-magazine machines are down at one end of the string, and its seven multiple-magazine machines are in consecutive alignment.

The new state of things permits of a concentration of energy. The racks containing the extra magazines are in position near the machines they are required to serve. No longer is it necessary to carry a magazine from one end of the string to the other. Also, the dumping conditions are improved. When two or more of the machines are tied up with the same job and the sticks are dumped alternately on the galleys, time is saved the operators because of the proximity of the machines so engaged. Again, when corrections or small pieces of composition are required by a floor man in a hurry, the arrangement of the battery does away with the possibility of his having to traverse the entire string in quest of the desired type and measure of line.

As the single-magazine machines usually keep the same liners from day to day, the liner cabinet also occupies a place near the magazine racks provided for the multiples.

Things likely to be needed are to be found near where they will be needed.—By Jack Edwards.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Everett R. Currier Opens Business in Chicago.

Everett R. Currier, whose excellent work has brought him to the forefront of American typographers, has located in Chicago and will specialize in advertising composition for the clients of the Charles Everett Johnson Company, advertising illustrators, with whom he will be associated.

Correction of Perry E. Kent's Address.

For the benefit of any reader of THE INLAND PRINTER who has not received a reply to his communication to Perry E. Kent, New York city, patentee of the lino-type matrix resaper, we wish to state that the street address as printed in the October issue is incorrect, and should read 332 East 187th street. We regret this error, but trust that this correction will be noted by Mr. Kent's correspondents.

University of Washington Newspaper Institute.

January 15, 16 and 17, 1920, will be notable days for the School of Journalism of the University of Washington, Seattle, the Washington State Press Association, and Washington printers in general, for on those dates will be held the annual newspaper institute, to be known as "The Newspaper." There will be various features of interest to everybody, including the women visitors, and complete particulars can be had by writing to N. Russell Hill, secretary of the association, Davenport, Washington.

Purchase Business of A. G. Burton's Son.

It will be of interest to the trade in general to learn that the business which for many years has been conducted under the name of A. G. Burton's Son has been purchased by Henry C. Nygren and Byron E. Brown. Both Mr. Nygren and Mr. Brown were formerly connected with the Latham Machinery Company, Mr. Nygren as sales manager, and Mr. Brown as factory superintendent. During the war, however, Mr. Brown was with the Emergency Fleet Corporation, and was stationed at Milwaukee, Wisconsin.

The business has been incorporated and will be continued under the title "A. G. Burton's Son, Inc.," at 118 South Clinton street, Chicago. The company manufactures a line of machinery for bookbinders,

including rotary perforators, straight-line round-hole perforators, and punching, paging and embossing machines. All inquiries addressed to the new corporation will receive prompt attention.

"Better Letter" Contest.

An announcement of special interest to our readers doing business by mail has recently been received by THE INLAND PRINTER. A "Better Letter Trophy" is to be awarded for the most effective letter



Handsome Trophy to Be Awarded for Most Effective Letter.

produced by any person or firm during the year ending June 30, 1920. The contest, which is conducted by the Direct Mail Advertising Association, is to be based on results, including cost, these to be properly attested. Details of the contest, which is open to any one without regard to race, sex, creed or color, may be had by writing to La Salle Extension University, 4046 South Michigan avenue, Chicago, Illinois. We are reproducing herewith a photograph of the trophy, the creation of one of America's foremost sculptors.

Wisconsin Paper Company Expands.

The Consolidated Water Power and Paper Company will double its Grand Rapids (Wis.) output by the erection of a forty-ton sulphite plant and the installation of a sixty-ton paper-machine.

Chicago Club of Printing House Craftsmen.

The above is the new name adopted, in conformity with the titles of similar associations in other parts of the country, at the regular monthly meeting of the Chicago Printing Crafts Association held on Tuesday, November 18, in the rooms of the Advertising Club. New constitution and by-laws were adopted which make eligible for membership "those persons employed in an executive, administrative, or special business capacity, in any branch of the printing or allied industries, for at least one year prior to the date of the application for membership." The speaker of the evening was John W. Hastie, whose address was without a title. It was a review of the advance he had attained in his calling. He said that sobriety, with loyalty to the employer, would insure success to any one if opportunities were grasped when they occurred. He added that he had always been a worker, and would rather be a worker than the owner of a large plant.

Last Word in Printing-Plant.

St. Louis is to have a unique printing-plant, said to be one of the most modern in the United States. The Von Hoffman Press has purchased ground for the erection of a seven-story building to cost approximately \$350,000. It is to be so constructed that motor-trucks delivering paper or calling for publications will be driven onto either of two large elevators, taken to a floor above and there unloaded or loaded. The equipment will include a roof-garden, shower-baths, dance-hall, and the offices on the top floor.

A branch postoffice will be established in the building to care for the sixty-seven publications printed by the Von Hoffman Press. These are now hauled to the postoffice and there weighed and mailed.

Newspaper Consolidation in Northern Illinois City.

Owing to the present shortage in labor and the high cost of materials, two daily newspapers in Waukegan, Illinois, the *Sun* and the *Gazette*, have been merged into one publication, the *Waukegan Daily Sun*. This is a step quite in line with those being taken in other cities throughout the country. Since the war came on and the cost of issuing newspapers has gone up so materially, there have been more consolidations of newspapers than ever before in a period of the same length. By this consolidation, Waukegan

will have one strong newspaper, and it is generally felt that it will be better for the community, for, by having only one, factional differences, which exist when there is competition in such a small field, are more likely to be eliminated.

Better Packing for Printers.

American trade has been suffering for years because of bad packing, and the printers have been offenders along with other industries. To help overcome this evil, Safepack Mills, 727 Atlantic avenue, Boston, Massachusetts, manufacturers of water-proof papers, have recently established a packing service department, the purpose of which is to advise shippers without charge concerning safe and economical methods of boxing and protecting goods by water-proof covering for shipment.

Capt. H. N. Knowlton, a packing expert who revolutionized packing for the Government during the war, is at the head of the Safepack service department, and will be glad to take up packing problems in detail with persons interested. Anyway, write to him for a copy of the recent folder, "He Showed Him How," telling interesting facts of packing and shipping.

S. H. Horgan Honored by Photoengravers' Union.

S. H. Horgan, editor of the *Proc-ess Engraving* department of THE INLAND PRINTER for a quarter of a century, has been honored by the International Photoengravers' Union of North America, having recently been awarded an honorary membership in that organization. In advising Mr. Horgan that this honor had been conferred upon him, the president of the photoengravers' union, Matthew Woll, wrote, on behalf of his organization, as follows:

My dear Mr. Horgan: At the convention of the International Photoengravers' Union held August last in St. Louis, Missouri, a new departure was had in that our organization provided for the issuance of honorary membership certificates to those who, by reason of some extraordinary service, should receive the commendation and recognition of our international organization.

I am pleased to inform you that this convention has recognized your work in the photo-engraving craft as of such a high character and helpful nature that it has awarded you an honorary membership in our international union.

I have been unable to have the certificates prepared up to this time, but I hope to officially present you with one in the near future. This letter is merely preliminary and to advise you of the action taken.

Would Prohibit Exportation of Print-Paper.

Exportation of print-paper will be prohibited should a bill recently introduced in Congress be passed. The bill provides for a penalty of \$10,000 or ten years' imprisonment for violation of the law.

Live Campaign for Stability Bond.

A sales help of considerable value to the printer and his customer has been prepared and sent out to the Philadelphia territory by the Charles Beck Company. This mailing-piece, a sample book of bond-paper, is one piece of a year's advertising campaign on Stability Bond, which is being conducted in complete detail by The Holmes Press, of Philadelphia.

To enable the printer to present the possibilities of this medium priced bond, the sample book illustrates a variety of letter-

man and Mr. Whitman are well known to printers throughout the country through their activities in connection with organization work for the benefit of the industry.

Business Is Good on Pacific Coast.

"Business is better now than for years," writes Vilas Tooke, secretary of the Union Printing Company, Spokane, in commenting on the recent consolidation of his firm with another printing concern of that city. He adds, "Our country trade is growing rapidly, especially from Montana, and we may put a salesman in the field."

This brief report from the Far West is encouraging and should be an incentive to printers over the country to push a little harder to bring the printing industry to the forefront of American business.

Systematic Advertising for the Printer.

Is it worth while to advertise your printing business? This is a question which offhand seems ridiculous, yet there are numerous printers who neglect this important promotional work. Perhaps spasmodically they issue a blotter, a mailing-card, or something similar, and think, "Well, that's enough just now for advertising my business."

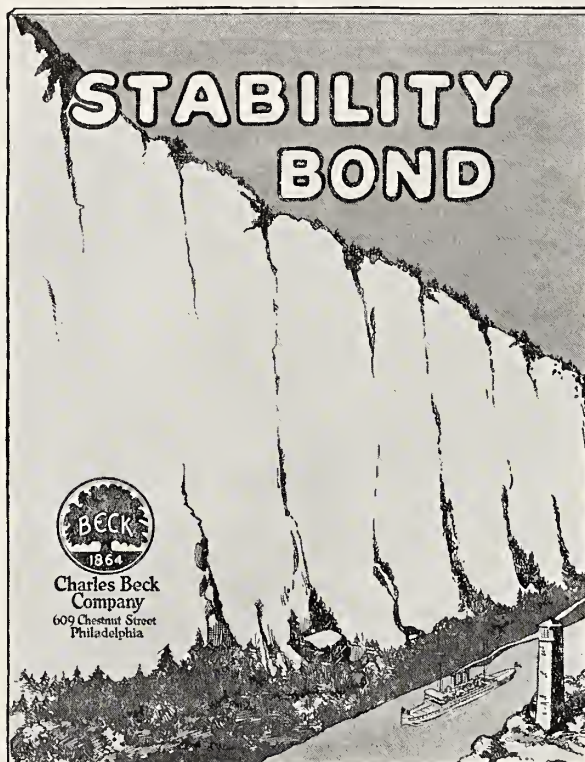
But the Advertising Bureau of the United Typothetæ of America believes in system and persistency in printer's advertising, because it has just put into effect five standardized plans of advertising campaigns to which U. T. A. printers may subscribe in order to advertise their business successfully and thereby increase their sales.

The advertising bureau has devised these plans to fit printing concerns doing a small, moderately large, or extensive business, by grading the service so it will adequately fit into the business plan of any printing-plant, no matter what its size.

The campaigns consist wholly of direct-mail literature in getting their message across—folders, letters, mailing-cards, house-organs—the advertising bureau furnishing the printer copy, layouts, and the necessary special engravings for the complete plan, with instructions as to how the campaign should be conducted and how the printed matter should be handled, the printer, of course, to supply the paper and do the printing and mailing in his own plant.

Reports from the national headquarters at Chicago say that U. T. A. printers are taking unhesitating advantage of this service because of its strikingly effective appeal not only to their pockets, because the service is rendered at a minimum charge, but also for the reason that the campaigns are practical and workable, and have been planned along lines of common sense and human-interest appeal.

The new advertising service protects the subscriber in his own territory and no two printers can use the same service in the same community. Such an innovation meets a long-felt want and the Advertising Bureau



Cover-Design of New Sample Book Produced by The Holmes Press, Philadelphia.

head designs demonstrating the results obtainable by the use of half-tones, lithograph, type, line plate, and die stamp on varying weights of the paper. Additional pages are detachable for the purpose of any tests the printer or his customer may wish to make.

The cover-design, a reproduction of which is shown, suggests the name and character of the bond in an interesting way, and is printed in three colors, black, blue and green, on India antique stock.

Two Well-Known Chicago Firms Combined.

Among recent items of general interest is the announcement of the purchase of the W. J. Hartman Company by the Excelsior Printing Company. Increasing business made it necessary for the Excelsior Company to secure additional space, hence the purchase of the Hartman company, which has been located in the same building, 712 to 732 Federal street, Chicago. The officers of the company are W. F. Whitman, president and treasurer; W. J. Hartman, vice-president; E. D. Rasmussen, secretary, and O. C. Anderson, general manager. Both Mr. Hart-

of the United Typothetæ is to be congratulated for its foresight in helping to make printers become better advertisers.

Giant Pumpkin Raised at Union Printers' Home.

Hank Bishop, of the Union Printers' Home, Colorado Springs, Colorado, favors THE INLAND PRINTER with a snapshot of the trustees of the Home surrounding a giant pumpkin raised on the Home grounds by Mr. Bishop. He states that the pumpkin

to manage its enterprise, receiving a fixed annual sum for its services.

Some time ago a complete survey of all the printing done by the Du Pont company was made with a view to centralizing the work along this line, increasing efficiency, lowering costs and obtaining a greater degree of service. As a result of this survey it was determined to enter into a contract with a large, first-class printing establishment where a considerable part of the regular printing could be done under conditions of supervision that would prove of value to the



Trustees of Union Printers' Home, and Giant Pumpkin Raised on Home Grounds.

Reading from left to right: Malcolm Knock, trustee; Michael Powell, trustee; J. W. Hays, secretary-treasurer I. T. U.; Marsden G. Scott, president I. T. U.; Hank Bishop; Walter W. Barrett, vice-president I. T. U.; Thomas McCaffery, trustee; William Mounce, trustee; George P. Nichols, trustee.

measures 73 inches in circumference, is 26 inches high, and weighs 160 pounds, and it made a sensation at the Home. The picture is reproduced in these columns.

University of Missouri School of Journalism to Have New Home.

Reference was made in the July issue of THE INLAND PRINTER to the Jay H. Neff Hall, the new building for the School of Journalism of the University of Missouri at Columbia. This building, which is to be the gift of one of the alumni of the school, is in process of erection, and the school expects to occupy it next Journalism Week, May, 1920. We have recently received an attractive pamphlet giving a detailed description of the proposed building.

Edward Stern & Co. to Handle Printing for Du Pont Company.

E. I. Du Pont de Nemours & Co. have recently made a contract with Edward Stern & Co., Incorporated, of Philadelphia, for printing which involves a large amount of work under arrangements that are somewhat novel. According to the plan, the Stern company is to install, in its own establishment, a complete printing-plant which is to be devoted exclusively to the production of Du Pont work. This part of the plant is to be supervised and managed by the Stern organization. The Du Pont company is to pay rent for the space occupied and certain charges for depreciation and interest on the plant. The Stern company is to be employed by the Du Pont company

Du Pont company and under arrangements that would be mutually beneficial and desirable. The reputation of Edward Stern & Co., Incorporated, for high-class work is well known, and the present plan entered into with that company is expected to produce highly satisfactory results.

The survey referred to was made by Charles H. Bowden, of the Development department of the Du Pont company, who will also have charge of the actual working out of the new plan.

Franklin-Typothetæ of Chicago Honors Past Presidents.

Wednesday, November 19, was a memorable day in the history of the Franklin-Typothetæ of Chicago. The regular monthly meeting, held on that evening, was practically wholly given over to a reception in honor of the past presidents of the organizations which combined to form the present body. Business matters were disposed of as quickly as possible, and the president, Joseph A. Singler, introduced his predecessors in office.

Thomas A. Knapp, president of the old Chicago Typothetæ in 1899-1900, was the first called upon, then came Amos Pettibone, president from 1901 to 1903. Other past presidents of the old Typothetæ introduced were A. E. Southworth and W. A. Grant. W. J. Hartman, the first president of the old Ben Franklin Club; J. J. Miller, also of the Ben Franklin Club; William Sleepeck, the first president of the Graphic Arts Association; J. Harry Jones, the first president of the Franklin-Typothetæ of Chicago, and J. W. Hastie, who preceded the present

incumbent of the office, were also introduced and gave short talks.

Dr. Horace Secrist, director of the Bureau of Business Research at Northwestern University, gave a short talk on the survey which is to be made of the printing industry, in which the Franklin-Typothetæ will work with the University.

The meeting was then turned over to the Entertainment Committee.

New Express Packing Rules Go Into Effect December 10.

Preparations are being made to put the new express packing rules into effect on December 10, the date authorized by the United States Railroad Administration, which recently approved the new requirements. This is regarded by express traffic officials as one of the most effective steps to safeguard merchandise in transit by express taken since the unification of the various lines into the American Railway Express Company, which is agent of the Government in handling the express business of the entire country.

The new rules were put into effect to induce shippers to turn their business over to the carrier so that it can, with reasonable care on the part of the express company, be handled properly. The rules will not permit the use of paper wrapping for packages over twenty-five pounds, or of ordinary paper boxes, wrapped or unwrapped, when the weight of the contents is over that limit. For shipments over twenty-five pounds, wooden containers, or fiber-board, pulp-board or corrugated strawboard containers of specified test strength, are required.

This standardization of express rules will place the express service on the same basis as freight, so far as the character of the cartons used is concerned. In fact, the new express rules were modeled on those of the railroads and require the same kind of containers, except that in the express service a wider latitude is permitted in the size of the carton used. The new regulations are embodied in Supplement No. 5 to Express Classification No. 26, copies of which may be secured at any express office.

The regulations were authorized by the Railroad Administration to meet present-day conditions, when the express traffic has reached abnormal proportions without a substantial increase in the car facilities available for handling it. Express traffic supervisors are of the opinion that the stronger containers required will very perceptibly help to improve the express service and to protect the miscellaneous commodities shipped by express from damage or interference en route. It was calculated that by December 10 express shippers would be able to adjust themselves to the new packing requirements.

Thomas H. Hamilton Dead.

Thomas H. Hamilton, for forty years connected with the editorial staff of the New York *Herald*, and one of the best-informed men on financial matters, died at his home in Manhattan, November 14, after an illness of about two months. Mr. Hamilton, who began his career on the *Herald* under the elder James Gordon Bennett, was chief editorial writer at his death.

Ten Years in the Running.

Just ten years ago December 11 the first Premier press sent its visible impression out to the reading world, and the manufacturers state that today it is still doing efficient work. Each year has brought improvements to the Premier until now it is one of the leaders in the field. THE INLAND PRINTER takes this method of offering its congratulations to the Premier & Potter Printing Press Company on this anniversary.

O. W. Jaquish, Jr., Printer-Designer.



O. W. Jaquish, Jr., is another name that must be added to the list of men who began as printers but whose inherent talent led them into letter designing, type designing and later into the broad field of decorative work. It was in Canton, Pennsylvania, with the Kirgate Press, that young Jaquish began to set type. The business of this company was chiefly limited editions. He came naturally by his desire to be a printer, for his grandfather held an important technical position with the J. B. Lippincott Company.

Like many ambitious young men the lure of New York gripped him and he landed in the pressroom of Rogers & Co. Here his talent as a designer asserted itself. He took charge of the designing department for the Bartlett-Orr Press, where he remained ten years. Through his designs for *The Linotype Bulletin* his work has become known to printers.

He has a suite of offices at 217 West Thirty-third street, New York, where he already has many commissions to design the book beautiful. As a hobby he took up the marbling of paper in oil colors, in which he was very successful. With but thirty-three years behind him it is to be hoped he has many years of accomplishment ahead.

Ink Manufacturers Consolidate.

THE INLAND PRINTER has received an attractively printed card announcing the merger of the businesses heretofore conducted independently by George D. Graham and the California Ink Company, to be known as the California Ink Company, Incorporated, with plant and offices at 33 Clementina street, San Francisco.

Kable Brothers Try Profit-Sharing Plan.

In line with steps being taken by many factories over the country, including a few printing concerns, Kable Brothers Company, of Mt. Morris, Illinois, recently adopted a profit-sharing plan for its employees, which is described in a leaflet received by THE INLAND PRINTER. The idea is that after paying a fair scale of wages to employees and after paying a stated dividend to stockholders, any remaining profits are to be divided "fifty-fifty" between employees and stockholders.

Such a plan as Kable Brothers have adopted gives each employee a feeling of permanency in his position and a certain proprietary interest in the success of the plant. In connection with the profit-sharing

plan, it is planned to hold meetings of the foremen of the various departments once a month, when matters pertaining to the welfare of employees and the efficient handling of work throughout the plant will be discussed.

Typothetæ Adds to Staff.

Robert G. Lee, for several years cost-accounting field man of the Wisconsin Federated Printing and Press Associations, has recently resigned to join the staff of the national office of the United Typothetæ of America, with headquarters in Chicago. Mr. Lee takes up his new duties after an extensive experience among Wisconsin printers under the direction of the cooperative plan established by the federated associations of the State.

Carmichael Blanket Company Issues Attractive Booklet.

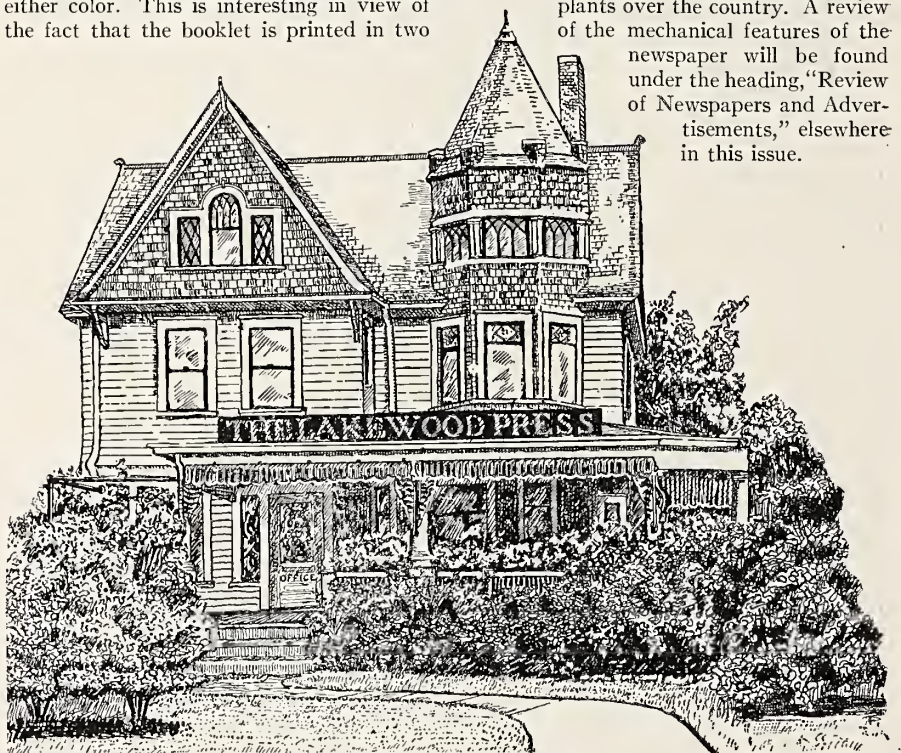
THE INLAND PRINTER has received from the Carmichael Blanket Company, Atlanta, Georgia, an attractive catalogue describing in detail Carmichael relief blankets, of which that company is the manufacturer. The company states that the catalogue was printed without overlays of any kind in the make-ready and without slip-sheets for either color. This is interesting in view of the fact that the booklet is printed in two

members such national figures as James Whitcomb Riley, Irvin S. Cobb, Edgar Rice Burroughs, and others.

Unique Home for Printing-Plant.

The average person who is accustomed to seeing a printing-plant in a dark back room will be agreeably surprised as he passes the new home of *The Lakewood Press*, Cleveland, Ohio. The offices are housed in an attractive residence building, one of the finest dwellings in the city of Lakewood, a suburb of Cleveland.

In making the house over to accommodate the newspaper plant, the new owners have not destroyed the beauty of the interior of the dwelling. Outside, except for the neat sign announcing "The Lakewood Press," the building might be mistaken for the home of a wealthy resident of the city. In leaving the residence much as it was while occupied as a home, the new owners felt that some inspiration might be found for better work in such surroundings; that the newspaper might be a better paper than if evolved out of the dirt and dust and untidy environments of the ordinary plant. In its exterior and interior, the new home of *The Lakewood Press* is one of the show places of the city, a matter of note and envy of other printing-plants over the country. A review of the mechanical features of the newspaper will be found under the heading, "Review of Newspapers and Advertisements," elsewhere in this issue.



New Home of "The Lakewood Press."

colors throughout and does not show any offset. A copy of the booklet will be mailed to any inquiring printer on request to the manufacturer.

Old-Time Stars Honored at Press Club Fete.

Nine survivors of the group of newspaper men who organized the Press Club of Chicago forty years ago were guests of the club at a dinner and anniversary celebration November 17. The club has had among its

Walter E. Pagan is editor and manager, and Samuel P. Burrill is associate editor of the newspaper. E. C. Greenfield is the head of the art department. The composition of *The Lakewood Press* is furnished by the Lindstrom-Schneider Linotype Service, a separate organization, E. G. Lindstrom and E. B. Schneider being the guiding thoughts of the concern. Both are practical printers, and come to *The Lakewood Press* with a fund of experience picked up in metropolitan cities over the United States where they have worked.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

VOL. 64. DECEMBER, 1919. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

"SEVEN LEGS ACROSS THE SEAS," foremost travel book, by Samuel Murray (member I. T. U.), would prove most acceptable as a Christmas or New Year gift; entertainingly takes the reader over five continents, deals with strange and mystic customs of peoples in distant lands; enjoyed by old and young alike; best book for the home; not a page of dry reading from cover to cover; handsomely printed and bound; 408 pages, 25 illustrations, map. To printers, \$2.00 copy (postage prepaid); others, \$2.50. Order from MOFFAT, YARD & CO., 31 Union Square, New York city.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE.—In compliance with Section 30-B, Constitution and By-laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-laws, receipts, blank applications, etc., as needed during the year 1920, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in 1920 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 31, 1919.

PRINTING BUSINESS OPPORTUNITY in New York — Because present owners are engaged in another line of business which demands more and more of their time, they will sell their thoroughly established and profitable printing business, but will still give enough of their time, without compensation, to insure an adequate delivery of the property; its equipment is modern, individual motors drive all machines, standard cost system installed and working satisfactorily, low rental and long lease, with room for expansion, in modern fireproof printers' building equipped with ample freight and passenger elevators; profits, after depreciation has been figured, for nine months of 1919, about \$10,000 above good salaries to owners; price \$90,000 — cash required only \$30,000, remainder \$15,000 per year for four years at 6 per cent. D 998.

UP-TO-DATE PRINTING and lithographing plant for sale; largest and best equipped in fast growing manufacturing city; annual business has increased in eight years from \$12,000 to over \$100,000 and steadily increasing; no labor trouble; inspection invited. D 994.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE — Job printing office in Michigan city of 6,000 with exceptionally good future; will pay 25 per cent on investment of \$12,000; private reasons for selling. D 991.

PRINTING PLANT — Long established running business; splendid opportunity; city in Indiana; owner desires retirement; write me; come, see the business. D 953.

WANTED — Practical printer and newspaper man for a good opening in small village; office well equipped; terms generous. PRESS, Penrose, Colo.

FOR SALE — Good established job printing office in Indiana county seat; price \$3,500. D 954.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

A MONOLINE TYPESETTING MACHINE, No. 621, set up, with pulleys and shafting, and practically all the parts of a second machine knocked down, excepting base and mats, for sale; crated and delivered f. o. b. cars, to the first party sending \$100; should any one remit after sold, money will be returned; a great bargain for the fortunate first man. NEWS PUBLISHING CO., Ltd., Publishers and Printers, Truro, N. S.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Printing and publishing house in a large city near New York, with up-to-date equipment, rotary book press, flat bed presses, all modern, seven job presses, cutters, folder, stapling and punching machines, book-trimmer, everything necessary for an up-to-date, well-equipped printing and binding business, including photo-engraving plant and blank book bindery, doing a profitable business of \$8,000 a month; established for many years; business increasing steadily, making real money now; all the work the plant can do; not necessary to canvass for work; plant owns building in business center, four-story, eleven thousand square feet, massively built, purposely for printing business, near post office and freight station; reason for selling: present owners have made enough money and desire to retire; building and plant will be sold together; it will take over \$100,000 to buy property, plant and business; unless you have it or can get it, do not apply for further particulars, to D 999.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web; one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on top and one color on the reverse side of the web, with roll and sheet deliveries; one Kidder 8 by 12 inches, one-color press; one Kidder angle frame, two-color, roll feed, bed and platen press, and one Kidder 12 by 26 inch two-color printing, cutting and creasing press; two two-color 6 by 6 inches, and one two-color 8 by 12 inches New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Binding machinery which is surplus from consolidation of two printing plants—8½ by 14 Seybold power bundling press; 53 by 65 Dexter folder with automatic feeder, folds double 8, double 16, double 32 parallel, single 16, double 16 insert and slitter; 40 by 54 Dexter, double 16 job folder, with slitter, attached to automatic feeder; 25 by 25 Hall circular folder; 25 by 34 Hall circular folder; 19 by 30 glue steam heating tank; Latham round cornering cutter, foot and power; Latham paging machine, six-wheel; 30-inch Perkins rotary perforator; addressograph, foot power; addressograph, power with plate embosser; Virkotype embossing machine, powder style; 13 by 19 Colt's Armory; 10 by 15 Challenge Gordon; 17 by 24 Shnidewend proof press, 18-inch gas metal furnace with hood. Write or see sole agents. WANNER MACHINERY COMPANY, 716 S. Dearborn st., Chicago.

FOR SALE—Delphos automatic press with feeder, size 19 by 28 sheet; Model "A" Intertype; 41-inch Oswego Brown & Carver style automatic power paper cutter; 14 by 22 Model 5-C (new), also 3 H. P. Cline electric, three-phase, variable speed motor, can ship immediately; 33 by 48 Cranston drum presses; 40 by 52 Huber press; 26 by 34 Pony Miehle; 26 by 38 Lee two-revolution press. (This is the new machine we are selling where a simple, light machine is required.) 14 by 16 Hoe rotary, hand-fed, cylinder press for special embossing on large orders; large stock of printing machinery. Tell us your requirements and we will make offers on any surplus machinery you have for sale. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE—One Rouse line-up system for accurate lockup to fit iron imposing stone, 48 by 62½ inches; six monotype non-distribution, 3-front type storage cabinets, 37¼ by 23 by 6½ inches, for storing surplus type, contains 1,152 No. 1 boxes 1½ inches high, 1½ inches wide and 6½ inches deep, 234 No. 2 boxes 1½ inches high, 2¼ inches wide and 6½ inches deep. Six brass rule and metal cut cast furniture cabinets, No. 9041 (Hamilton make); one American folding machine with ¼ horsepower Westinghouse motor, 230 volts shunt wound, 1.2 ampere, Serial No. 172377, also one Independent rheostat, ¼ horsepower, 230 volts; also one canvas cover, minimum sheet 5 by 2½, maximum sheet 12½ by 18. THE STIRLING PRESS, New York, N. Y.

FOR SALE, in the office of the *Town Talk*, Alexandria, La., one seven-column quarto Babcock Express, warranted in thoroughly good condition, no broken or worn parts; press has seen very little use and was replaced by a web press soon after its installation as owner's circulation outgrew its capacity; this press makes 2,600 impressions per hour, weighs 14,000 lbs., has three form rollers and four chases; the Express is the best type of drum cylinder now made for newspaper work; we will pack it for shipment and sell it f. o. b. cars at Alexandria, La., for \$1,500; can be inspected before shipment; descriptive circular mailed on request. E. C. PALMER & CO., Ltd., New Orleans, La.

FOR SALE—Anderson high-speed folder, 22 by 28, 3 parallel folds, 2 and 3 R. angle folds, 1 R. angle and 2 parallel folds, 2 R. angle and 2 parallel folds; 5-wheel Redington counter, etc., serial No. 554, manufactured by C. F. Anderson & Co., Chicago, Ill.; price on application. F. W. HAIGH, 223 Huron st., Toledo, Ohio.

FOR SALE—REAL BARGAIN—One Harris press, largest size of form 15 by 19, smallest 7 by 9, fastest speed per hour 8,900, slowest 3,800; attachment for perforating both ways and numbering machine; another Harris press, largest size of form 15 by 19, smallest 7 by 9, fastest speed per hour 10,000. D 970.

CYLINDER PRESS FOR SALE—34 by 52 Cottrell and Babcock drum cylinder, 2 form rollers, rack and screw distribution, power fixtures, guarded gears, four extra felt rollers for colors; first-class condition; may be seen running; bargain to cash buyer. RHINEBECK GAZETTE, Rhinebeck, N. Y.

FOR SALE—Harris Automatic press, speed 4,800 to 8,500 hourly, sheet 16½ by 21, prints 15 by 18, good condition, has envelope and card feeding attachments; need room for larger self-feeding rotary machine; first reasonable cash offer considered. BOND PRESS, Hartford, Conn.

TWO AUTOMATICS, smallest size of forms 6 by 17, largest 11 by 17, fastest speed per hour 4,500, slowest 500; another all-four machine in good condition; prices submitted upon application. Write THE W. H. KISTLER STATIONERY CO., 1636 Champa st., Denver, Colo.

FOR SALE—One Anderson folder; will fold 8-12-16-24-32-page form with parallels on second and third folds; size of sheet from 12 by 16 and 32 by 44; machine is in good condition, only used very little. Write FORT WAYNE BOX COMPANY, Fort Wayne, Ind.

FOR SALE—Cramped for room and not needing, we are going to make a great big sacrifice of 22½ by 28½ Campbell two-revolution cylinder with trip and with or without variable speed A. C. motor with Cutler-Hammer controller. PROGRESS PRINTING CO., Owensboro, Ky.

FOR SALE—A specialty printing business, profitable, well established; can be bought on partial payment plan; business located in central western city. For information, address GEO. H. OWEN, 174 21st st., Milwaukee, Wis.

FOR SALE—Optimus press, bed 55 by 41, suitable for publication work, a bargain at \$500; Pony Whitlock, series E, bed 28 by 40, good condition, \$700. TOPPING-SANDERS COMPANY, 129-135 W. Fort st., Detroit, Mich.

12 by 18 GOLDING JOBBER No. 8, complete with fountain and steam fixtures, in splendid condition; will sell very reasonably for cash. HYDE BROTHERS, PRINTERS, Marietta, Ohio.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—Dexter folder with pile feeder, 19 by 25 size, perfect condition; also McCain feeder, new; both machines O. K. in every respect. UNITED DRUG COMPANY, Boston, Mass.

PERRIN'S PERFECTION RECORDS—Ad, job, subscription; will save time and money; new catalogue shows facsimiles; postal brings it. F. J. PERRIN & CO., Lawrence, Mich.

FOR SALE—Style "A" O'Strander router, belt drive, with countershaft. CONOVER ENGRAVING & PRINTING CO., Coldwater, Mich.

FOR SALE—One Chambers quadruple folding machine in first-class condition. VIRGINIA STATIONERY CO., Richmond, Va.

FOR SALE—Three magazines for Model 2 linotype, in good condition; bargain. HERALD PUBLISHING CO., Albany, Ga.

FOR SALE—Portland power punching machine; good condition, slightly used; will accept \$250. D 4.

PRINTING PRESS, Cottrell, 45 by 62, two-revolution, price \$1,200. BOX 157, Xenia, Ohio.

HELP WANTED.

Bindery.

WANTED—Foreman for complete pamphlet and blank book bindery employing 30 people; state reference, experience, age and salary expected; union plant. CASLON PRESS, 3101-3115 Monroe st., Toledo, Ohio.

WANTED—Good all-around forwarder and finisher; state experience and salary expected in first letter; union shop. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

WANTED—Foreman for bindery; small shop doing a variety of work in Tennessee city; steady situation; must be an all-round man; union shop; good pay. D 988.

WANTED—Blank book forwarder, also a two-thirder; open shop. D 962.

Composing-Room.

COMPOSITORS WANTED—Everett R. Currier has installed a typographic department with The Charles Everett Johnson Company, State-Lake bldg., Chicago, for the purpose of doing fine hand-set composition; the equipment is the latest and best, and working conditions are ideal; we can use two kinds of men: experienced compositors whose work is above the average, and young men with some experience who have a keen desire to become good typographers; we will pay above the scale for men who can earn it. Write to Mr. CURRIER at the above address, giving all particulars; your letter will be held in strict confidence.

WANTED—A good, artistic job printer familiar with make-up and presswork; well-equipped shop; Optimus and Chandler & Price presses, Miller feeder, Boston stitcher, linotype, etc.; a good prospect. HURON PRINTING CO., Alpena, Mich.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farrington Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WANTED — Job printers and pressmen; steady employment, good pay, pleasant working conditions; a fine opportunity to spend the winter in the South. **HERALD PUBLISHING CO.**, Albany, Ga.

WANTED — Compositors and stoneman on high-grade catalogue and folder work; good wages and steady work; union shop. **CASLON PRESS**, 3161 Monroe st., Toledo, Ohio.

JOB COMPOSITOR — One willing to help out occasionally on the newspaper; steady work, good town. Address **R. C. STUART**, Ashtabula Printing Co., Ashtabula, Ohio.

WANTED — Foreman, linotype operator preferred, for newspaper and job office in growing best mining camp in Arizona; will pay good man good wages. D 992.

LINOTYPE OPERATOR — State experience fully, wages wanted, and when you can be here for work. **JOHNSON & HARDIN**, 528 Walnut street, Cincinnati, Ohio.

JOB, MAKEUP AND STONEMEN — Good working conditions, new equipment, linotypes; only good workmen wanted. **Omaha**. D 972.

Managers and Superintendents.

WANTED — For India, a capable works manager for a fair-sized letterpress and litho printing works; must have experience as overseer, possess practical knowledge of letterpress printing, black and tri-color, and capable to supervise litho printing; apply with photo and copies of certificate of previous situation; state salary expected; three years' engagement; second-class fare allowed to **INDIAN PRESS**, Allahabad, India.

Pressroom.

A PUBLICATION HOUSE in a Southern city of 50,000 has possible opening soon for a printer-foreman, a cylinder pressman and a press feeder; Piedmont section, fine climate; open shop, Miehle press; want men under forty, preferably married; never had a strike; wages increase with volume of business; in application state pay required; give references. D 8.

WANTED — Cylinder pressman experienced on high-grade catalogue and color work; union shop. In answering this ad state age, length of time served as journeyman and salary expected. **THE CASLON PRESS**, Toledo, Ohio.

WANTED — One offset pressman, two transferrers, one engraver; all for commercial work; steady positions guaranteed at good wages. D 961.

Salesmen.

EXPERIENCED calendar salesmen with an established territory will be interested in our unusually liberal proposition; our complete line of calendars with exclusive designs, together with advertising specialties, enable our men to work all year round, netting them an annual income of from \$5,000 to \$10,000; protected territory for the season of 1920 will be allotted now. Full particulars will be furnished upon receipt of your application, stating experience, qualifications, sales records, etc., in detail. **F. J. OFFERMANN ART WORKS**, 299 Broadway, Buffalo, N. Y.

PRINTING SALESMEN — High-grade, successful salesmen should apply for our sales agency proposition in unoccupied territories; liberal commissions; highly developed, well-established product; full time must be devoted; this is a worth-while proposition for men of vision, ambition and energy. **THE EGRY REGISTER COMPANY**, Agency Dept. Desk 1, Dayton, Ohio.

EXPERIENCED SALESMEN — Willing to go on road for large job printing plant in western New York; send application, stating experience, qualifications, sales record, etc., in detail, to D 885.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

MISCELLANEOUS.

WRITE our nearest office for information and application blanks; only beneficial and fraternal organization of newspaper men in existence maintaining two homes: one at Basic, Va., and one at Vanderhoof, B. C. Spend your vacations there. Write now. **INTERNATIONAL EDITORIAL ASSOCIATION**, 436 Marquette building, Chicago, or 405 Lynch building, Lynchburg, Va.

PRINTERS SAVE CLOTHING and money by buying durable home-made washable aprons with pockets, especially designed for printers; made in two lengths: 27-inch, 84 cents; 36-inch, \$1.00, postpaid; state length wanted; order now. **HOME-MADE APRON CO.**, D 13, Carpentersville, Ill.

SITUATIONS WANTED.

All-Around Man.

A PRACTICAL PRINTER who is a good salesman and estimator, knows the mechanical end and has superintended plants, fully understands U. T. A. Standard cost finding system; a young man with punch desires to make a change; salary at least \$3,500. D 978.

Bindery.

BINDERY FOREMAN with thorough business experience, first-class mechanic including folders, wants to make a change in the line of edition, catalogue and pamphlet binding; expected salary \$45 per week. D 6.

BINDERY FOREMAN, well experienced in the different lines of the trade, with good executive ability, wants position. D 950.

Composing-Room.

STRICTLY RELIABLE, A-1 compositor wants position in West or Northwest — prefer Washington, Oregon, California; employed steady in Chicago, getting over scale; young, reliable, competent, union. D 1.

SITUATION WANTED as an assistant to efficiency or layout superintendent in a large printing plant; I have the qualities of an A-1 man; will furnish all information or recommendations desirable. D 990.

FOREMAN experienced in the better class of catalogue and commercial work seeks position with up-to-date plant; good estimator and has thorough knowledge of cost systems. D 996.

Managers and Superintendents.

FOREMAN OR SUPERINTENDENT — Capable executive, experienced in the production from start to finish of high-grade catalogue, commercial and color work, desires change; good typographical designer; union. D 958.

FOREMAN-SUPERINTENDENT — High-grade executive desires connection with good firm; references that will prove my ability; union. D 810.

Office.

PRINTERS, ATTENTION — Practical executive, estimator, salesman and former owner of a job plant wishes to connect with a house doing the better grade of printing; am 35, married, industrious and of good habits; no offer less than \$3,500 a year will be considered. D 976.

SITUATION WANTED — Advertising man with several years' experience with large house desires location with high-grade, growing manufacturing or mercantile concern; Middle West preferred. D 989.

Pressroom.

PRESSROOM FOREMAN of exceptional executive ability seeks position with modern printing plant doing good grade of catalogue and color work; A-1 mechanic with an experience of 24 years on the above grade of work, have the ability to produce quality and quantity in the minimum rate of time; also have been foreman for 10 years in well-known plant; married. D 997.

WOULD LIKE TO HEAR from a large printing concern which has an opening for a first-class pressman familiar with all kinds of presswork and presses; capable to act as superintendent of pressroom. D 7.

SITUATION WANTED — First-class cylinder pressman, 25 years' experience on all classes of work; union man. D 2.

WANTED TO PURCHASE.

WANTED TO BUY — Good secondhand six or seven column quarto drum cylinder presses, tapeless delivery, C. & P. Gordon presses and recent models Miehle and Optimus presses, also lever and recent model large power cutters; give full description, serial number of machine, stating present condition, also best price in first letter. D 987.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two-color roll product rotary wrapping paper presses. **GIBBS-BROWER CO.**, 261 Broadway, New York city. Telephone: "Barclay 8020."

ENGRAVING HOUSES AND PRINTERS — If you have any new or discarded cut or specimen catalogues to spare showing illustrations, designs, of every description, would appreciate them; also price for same, if any. **DANIEL J. BERGER**, Printer, Box 530, Miami, Fla.

WANTED — A 65-inch two-revolution, four-roller Miehle press, one color; must be in good condition and a bargain for cash. Have a 53-inch Miehle we could trade in; is in good condition, has Dexter pile feeder attached. **W. D. HOARD & SONS CO.**, Fort Atkinson, Wis.



EMBOSSOGRAPHY

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

WANTED TO BUY secondhand Meisel and Kidder flat-bed roll presses; what have you to sell in any style of roll printing presses? Address, with full particulars, THE STANDARD REGISTER COMPANY, Dept. P., Dayton, Ohio, U. S. A.

WANTED TO BUY—A Whitlock cylinder press to take sheets up to 30½ by 44 inches, a folder for book work and a stereotyping outfit for small work up to about 12 by 18 inches. NEWS PUBLISHING CO., Ltd., Truro, N. S.

WE ARE IN THE MARKET for a good secondhand ream cutter 45 to 54 inches wide, sheet cutter 45 to 54 inches wide, one color rotary printing press with roll feed and rewinder 18 to 30 inches wide. D 3.

WANTED TO BUY equipment for making composition press rollers; will buy complete plant, or guns suitable for casting 4, 4½ and 6 inch rollers, 75 inches long; will pay cash. D 5.

WANTED—Two secondhand 65-inch Dexter pile feeders in good condition; must be bargains—for cash. Write to W. D. HOARD & SONS CO., Fort Atkinson, Wis.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing D 948.

WANTED—Secondhand roll-feed press with attachment to cut off and deliver sheets; describe fully and state lowest cash price. D 993.

WANTED—Stereotyping box, 4 or 5 columns; have 12 by 18 Doyle-Allen distributor, C. & P. proof press. BOX 34, Sandusky, Ohio.

WANTED—15 by 18 single-color Harris presses; Miehle presses in all sizes. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

WANTED—100 binder's pressboards, nickel-plated, brass, zinc or aluminum bound, size about 19 by 26. D 946.

WANTED—One or two No. 3 Smyth sewing machines; state serial number, condition and price. D 995.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

BLOTTERS—LITHO HEADS, LANDSCAPES.
The HEANY-BRYSON Company, Inc., Pittsburgh, Pa.
Sample set 126 stock subjects, \$1 postpaid.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers.

UTILITY HEATER CO., 220 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

Electric Neutralizers.

UTILITY HEATER CO., 220 Centre st., New York. Gas machines that stop offset and are safe for all presses.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

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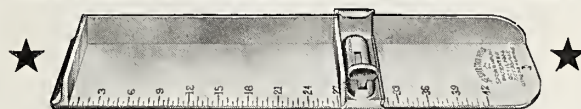
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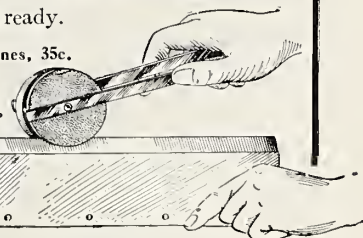
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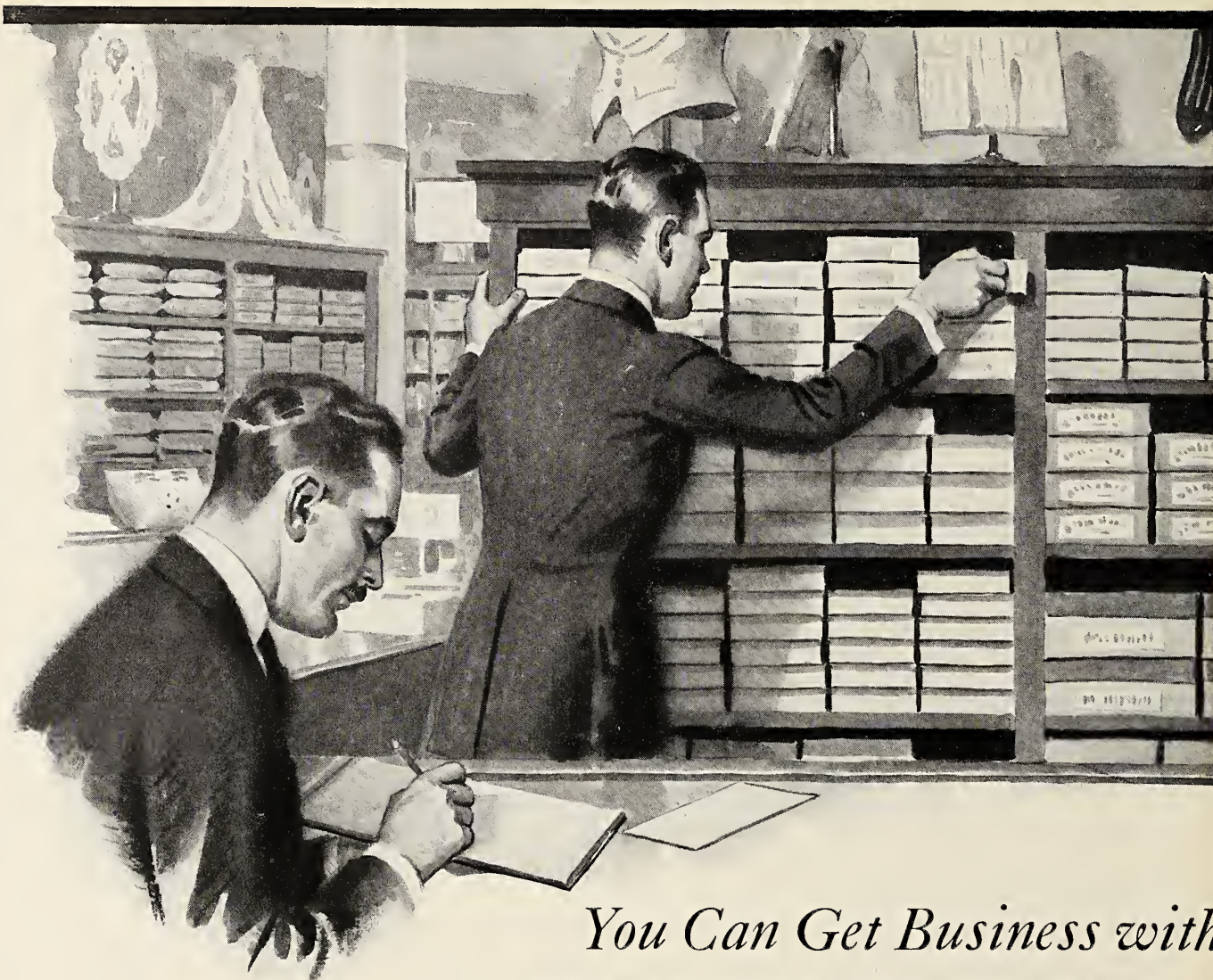


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THE LAYOUT MAN

BY EDWARD D. BERRY



MUCH thought and much writing have been devoted to the layout man in the sales departments of printing establishments; his work in preparing dummies, etc., is principally an aid to sales. But rarely has the same thought been given to a system that would insure the production of the *idea* which is contained in the dummy and which has become fixed in the customer's mind.

The office layout man is a necessity, but I offer a brief for a similar man in the composing-room. It is too frequently assumed that one man can fill both positions from an office desk. It does not seem practicable to me, except in a rare instance where one man combines artistic skill with typographic knowledge gained from actual experience; and even then he does not reach the highest point of efficiency because he is not "on the job" where the work is actually done.

It was not so long ago that "printers" were men who could do any kind of work in a printing-office. Later, they were segregated into departments. Following that, the departments were subdivided to a certain degree. The idea of "standardizing" the work—that is, having it proceed in set channels with the minimum of labor and a uniformity of finished product—has been actuated only very recently, and it is by no means common.

In the composing-room each individual compositor has been allowed to follow largely his own ideas or inclinations, both as to method of

work and style of product. This has been necessary because, through lack of an adequate system, the executive head of the department has not had the time to devote to supervising the actual composition of a job and has had to content himself with a few general instructions. The result has been a sort of conglomeration of product, frequently requiring resetting or rearrangement; it has always lacked uniformity.

That the standardization of composing-room product is possible in a large degree is capable of demonstration. An important step toward that end is the employment of what is known as a "layout man," or the education of a member of the organization to fill that position.

This man must, of course, be thoroughly trained in both the art and science of composition, with a positive technical knowledge of the laws of balance—a master of distribution of tones and white space—and he must have a basic knowledge of ornamentation and how and when it should be used. A knowledge of the origin of type-faces and the history of their development is also very desirable, but not essential. Only a thorough familiarity with the fundamental differences in styles of type, and the possible correct combinations, is necessary in this regard. Having the necessary capability and given a free hand, the layout man is a potent factor in manual efficiency in composing-rooms. Used to his full capacity, he is equally as important in the composing-room as its executive head.

He is the clearing-house for the varying ideas of customers, salesmen, chief executives, and foremen. He assembles all their ideas, accord-

ing to a well-defined style of product which is indigenous to the office, and puts them into a concrete form that every compositor can interpret. He sketches on paper every job, and shows a text-page and the introductory pages of a book, marking with as much detail as he thinks necessary the kinds and sizes of type, the spacing and the margins. In a way, he is an instructor in the rudiments of correct composition to all compositors who are not so well equipped.

The results of having a capable man in this capacity are many: The compositor knows exactly what he has to do and does not lose time experimenting; the desires of the man who is paying for the job and the man who is paying the compositor's salary are transmitted to him in unmistakable language and in a form the correctness of which he himself will appreciate—the resetting of jobs is a rare circumstance; a large part of the time expended by a head compositor in "running" a job is saved; different kinds of the work on a large job can be divided to better advantage among compositors, according to adaptability; the entire work is speeded up; the quality is high; the work uniform.

Distinctive quality, having expression in an adopted style and interpreted by the layout man, can become almost as well known as a trademark. The writer has in mind a plant of national reputation whose work, regardless of the style of type used—not, however, a wide range—so expresses the personality of the house that all its work is recognized by those familiar with printing-house products. This uniformity of product is possible only by strict adherence to office style. That adherence entails either the direction of the composition in the first place or the changing of it afterward by a person capable of doing so. A customer should no more be allowed to arbitrarily change the office style of composition than he would be allowed to direct the product of any artist.

This assertion is likely to be misinterpreted. Style of product does not necessarily mean confinement to type of a certain depth of tone or form of letter, or of certain sizes, nor does it mean that all display pages must be confined to a "long and short line" style of composition, nor that all matter must be assembled in squares or rectangles, nor that any other hard and fast rules must be followed in every instance. It simply means that the combined personality of an organization, as interpreted by the layout man, must have freedom of expression—the indefinable innate charm which permeates the product

of an artist in any line of endeavor. Neither is it meant that the buyer of a job of printing should not be allowed to say what parts of his message should have the strongest display, for printing in these days must have advertising value as well as artistic appearance. Even a visiting-card must have advertising value—it must carry its own distinctive message. The too frequently hazy ideas of the buyer of printing and those of the printer can be combined without destroying either the artistic effect or the advertising value. The view-points of the buyer and director of composition can be merged and all required values put into a job. If these restrictions are based upon reasonable argument and are presented tactfully, little trouble will be found in attaining a common ground between customer and printer.

With a complete knowledge of typographic possibilities and how to use them, the layout man will produce work that is more pleasing to the customer than if he had indulged in specifications, and still he will produce printing that does not violate accepted tenets.

There is a somewhat prevalent idea that compositors themselves do not like this system. The writer does not believe that is true, and experience so far has not proved it to be. This system will not hamper individual expression, for that can never be eradicated, but individuality must be able to express itself along correct lines before it is given the opportunity. Compositors are made better artisans, and each of them, according to his native ability, is trained toward the capability of directing others in like capacity.

A graduate of this system will know, for instance, why the transposition of a small space in a page will either improve the appearance or detract from it. He will appreciate the necessity for such exactness and will know that familiarity with it is the result of specialized study and long and proper training. Correct composition will have become as second nature to him. As he has risen in proficiency he will have seen why things should be done in a certain way. When he has reached the degree necessary to a layout man a better job is waiting for him.

It may not be possible that every shop can adopt this system in its highest degree, but the majority of them can, and all of them can in a limited way. When all printing establishments shall have reached the plane where this important cog in their machinery is regarded as indispensable, composition of type will have advanced to an art, where it should be.

A WORD "MOVIE" OF THE COUNTRY PRINT-SHOP

PART 1.—BY W. P. KIRKWOOD



THE country weekly, the newspaper of the town or village, is entering on a new and lasting era of prosperity and usefulness. This is a rather broad and positive assertion. I have no objection to its breadth, but as I do not intend to attempt a formal and rigidly logical argument in its support it may seem to the reader—if this essay should be so fortunate as to find one—a bit too positive. However, an essay has to start some way, and perhaps the beginning I have made is as good as any other.

I have used the word "essay" with deliberate intention. An essay, according to the dictionary, is "a literary composition, analytical or interpretative in nature, dealing with its subject from a more or less limited or personal standpoint, and permitting a considerable freedom of style and method." Barring the fact that the reader—you see I make it singular again—may silently or otherwise protest against the designation "literary," or against the claim to something "analytical or interpretative" in the paper, I think it will prove to be an essay. At least, it will discuss the subject—the country print-shop—from a more or less limited or personal standpoint and with considerable freedom of style and method. The essay is something intimate, through which the writer and his readers come together as friends about a fireside, with pipes alight and opinions, feelings, sentiments flowing freely. And that is just what I hope to make this—an intimate expression of opinions about the past, present, and future of an institution which I believe exercises an influence vastly greater than the average magazine reader, or even the country-weekly reader, dreams.

There is no inconsistency, either, in calling an essay a "word movie." I have never heard of an essay being "filmed," but I see no reason why the thing should not be done. There are those who would like to see the movie lifted to a higher plane. Why don't these see what can be done with Bacon or Lamb or Samuel McChord Crothers? But, not to digress, it seems to me that an essay *is* in reality a word movie, even though it may deal with nothing more substan-

tial than the evanescent opinions of some idle ruminant. You know how in the movies a man's thoughts or dreams are sometimes caught and pictured as a means of throwing light on the subsequent action of the picture drama. Well, an essay is simply a word disclosure of a man's thoughts and feelings about things, and that is why I have called this disclosure of my thoughts and feelings about the country weekly and the country print-shop "a word movie."

A good many years ago in Ohio, where the presidents come from—in fact, in a town on the old Ohio canal, along the tow-path of which Garfield drove his mules, and not far from the home town of McKinley—there came one day to my boyhood home a call for my brother to aid in mailing out the week's issue of one of the local newspapers. As it chanced, my brother was ill, and I went as a substitute. It was then that I first breathed the olfactory-offending, but mind-delighting, odors of the newspaper office. Then and there I caught, however immaturely and vaguely, some vision of the *vitality* of the verb in action; or felt, rather than saw, something of the possibilities of an institution which trafficked in thought through the printed word.

Much to my regret, when a week had passed and another issue of the paper was to be sent out, I had to give way to my brother, who was older than I, in the office of the *Interpreter*, as the paper may be called. But the vaccination had "taken." All the way along through the years afterward, until I at last gave heed to the call and adopted the profession of journalism definitely and finally, I could not keep away—or be kept away—from newspaper offices. The fact is, it was not long after my initiation that I was first "fired" from a newspaper office. It was from the office of the *Interpreter*, too. The editor and publisher was a member of the church over which my father presided and from which he drew an inadequate salary made up of contributions by the members and of the proceeds of oyster suppers and ice cream "festivals," as they were then sometimes called. The editor had gone away on business or a vacation, and had asked my father to sit in as editorial writer in his absence. The news editor for the time was a school-teacher, who, I think, was just then out of a job. This teacher—a man—was

irascible and quick on the trigger of his temper. One day, when I had been lured to the office by the thought that my father's temporary connection therewith gave me special privileges, I persisted in talking to the men at the cases while the school-teacher was trying to prepare copy. The result was that I was told, with all the force of much pedagogical practice, to "get out," and I "got." But I was not discouraged. Many a time afterward I served as a human folding-machine for the *Interpreter* and for the *Forum*, the *Interpreter's* rival and bitter political enemy.

My connection with daily journalism came only a year or two later. A representative of the *Cincinnati Times-Star* came to our town to work up circulation, and was looking for a boy carrier. My father happened to hear him telling his wants to the town's leading hardware dealer, whose family attended my father's church, and believed I had the necessary locomotor and cerebral equipment for the work. That afternoon I called on the *Times-Star* man at the hotel and was hired. I was carrier for the *Times-Star* during the Republican convention which nominated Garfield for the presidency, and became one the most persistent readers of my own wares, and again caught something of the vision of the possibilities of the newspaper profession. I remember vividly how I built up for the convention period the circulation of the paper in the town—especially among the political "fans," including many of the county's leading lawyers, for the town was a county seat; and how, when I went into the offices of these men or met them in groups on the street, I would stay to listen to their discussions of the proceedings of the Chicago convention. Even being on the outskirts of newspaperdom, you see, held its fascinations. I never dreamed then that I should enter the profession of newspaper making, but I can see now that destiny was getting in its work. After those days the newspaper office became to me an even more alluring place. Though for a long time I persistently refused to heed the print-shop's invitations, the day at last came when, after the newspaper had seemed to turn its back on me for a time, I found a place and finally gave myself to it.

But I can feel the reader thinking: "This was to be a word movie of the country print-shop; it is proving a word movie of an exaggerated ego." Please be patient. I have told you so much of the beginnings of my interest in the newspaper in order that I may show that any conclusions I may draw, any prophecies I may make, are not

based on recently or hastily framed opinions. Ideas are sometimes, indeed often, long in ripening, and such ideas as I purpose to set down had their roots back in those days when I used to fish and swim in the canal that Garfield made famous and when I used to haunt the newspaper offices to help or hinder the publication.

What I remember of the actual products of these country print-shops must manifestly be slight. I was not old enough then to appraise either the products or the producers properly. Nevertheless, a very clear picture remains, and I am disposed to feel that it is not altogether wrong in essentials. I believe, too, that the two papers of the town of which I have been writing were typical of the time. I am supported in this by the comments of others as to the papers of their towns.

The office from which the *Interpreter* issued was not unlike scores of country-newspaper offices scattered over the country. The building was a one-story frame structure, the weatherboarding of which, along the exposed side on the lawn of the editor's home adjoining, followed wave-like lines, proclaiming age. It was wholly lacking in architectural distinction. Large staring windows on either side of a big double door looked out on the street as if asking for news from every one who passed, and inviting the gossip of the town about matters serious or matters trivial. Behind the window on the left as one entered was the editorial and business office, small, slightly elevated, and marked off from the rest of the room by a fence of square pine palings surmounted by a two-by-four of the same material. On the right of the door were type-cases, which extended back along the windowed side of the room. Down the middle of the room were the blackened imposing-stones, and on the left, back of the office, were cupboards and closets for stock and other supplies. Back of the type-cases was a stove, and beyond that, in a room separated from the main room by an arch, were two foot-power job presses which flanked a cylinder press worked by hand. Many a time in those days I took my turn at the wheel of that big press to earn, with the outpouring of much perspiration, enough to take me to see the animals at the circus—the circus proper was tabooed, sacredly interdicted, then in ministerial family circles; though, I may add, I didn't miss it altogether. Often, too, I took a turn at the wheel from the motive which actuated Tom Sawyer's friends in white-washing Tom's fence. The room was without adornment except such

as time, with dust, smoke, and fly-specks, had bestowed. However, the arrangement of the equipment was orderly and businesslike, reflecting the character of the editor, who was precise and fastidious in his habits and dress. I have a clear recollection that he used to affect red neckties, but they were always tied with neatness and worn with distinction. I remember the man, in fact, as one of the best-dressed men in town.

When my services, or interruptions, in this office did not seem acceptable, I would transfer them to the office of the *Forum*, around the corner and upstairs over a saloon. This office was less orderly than the other, and the inky "fragrance" of it was tainted with odors of stale beer and limburger from the "wet grocery" below. However, it was a print-shop, and that was enough; its mixed atmosphere could be put up with. I gained access here through a boy friend whose father was foreman. The *Forum* was published by two men. One of these was devoted to disembodied spirits and the other to disembodied spirits — when he could do the disembodiment. Perhaps the latter had had the deciding vote in the choice of the location of the *Forum* office. It could hardly be said that nearness of print-shop to bar made for efficiency.

Out of these two offices issued newspapers not unlike in essential features. Both were strongly partisan. The editorial policy of each seemed to be, "Let George do it," George in the one case being the Republican party and in the other the Democratic party. To the *Interpreter* the Republican party meant the salvation of the country and the prosperity of the community; to the *Forum* the Democratic party meant these things. Each believed that all that was necessary was to put George in power, and let him do it, "it" being anything that needed to be done. This was a comfortable policy. It relieved every one of the real necessity of doing anything except "holler" for the party, and, of course, not much was done save in a haphazard sort of way; there was no constructive program, in other words. This is not to say that the editors had no interest in public matters. Both had. If the town was being considered as the possible home for a steel plant or a pottery factory, the editors of the two papers would boost. If a bonus was necessary to bring in some new business enterprise, they gave freely of their gray matter and space "to put the thing over." They stood, too, though in a contradictory sort of way, for law and order. That is, they advocated the observance of law, yet they would not always

stand squarely against those institutions which fostered disorder and lawlessness. Of real newspaper enterprise as we know it today, they had, as I remember them, very little. Such originality as they displayed consisted of covering their front pages with pictures of roosters triumphant whenever their respective parties won a victory at the polls. Real distinction was sought in the writing of obituaries. An editor's ability in those days was gaged by his skill in framing a good "send-off" for a departed respected citizen. This is really no exaggeration. A score of years after the itinerance of my father as a preacher had led him far away, I went back to visit the old place. I met the son of the man who had been editor of the *Interpreter* when I first knew it, and the outstanding thing in my memory of our conversation at the time was his pride in the obituaries he had written. Respect for the obituary art was one of the traditions of the office. Such influence as papers of this kind exercised, then, was very limited.

These papers, typical of the day, were the products of a transition era. They were newspapers, for they gave, in a way, the news of their community and of the world at large. Yet they had not gotten altogether away from the older type of paper, the paper of the political essay. They were political organs still, even if they did not print essays such as filled the columns of papers in earlier years. In news, as the editors saw it, there was nothing constructive. The papers were but windows, dusty and fly-specked, through which one might watch the passing show "as through a glass, darkly."

They were careless and lax in their own business methods, and expediency dictated their attitude toward business generally. They had not glimpsed the thought that sound business can not grow by corruption. They were not to be blamed for this, though, because we ourselves are only just learning that lesson now.

It is not surprising, either, that the advertising of such papers was scarcely worthy the name. It was of the perennial sort; it was seldom changed and hardly ever added to or taken from. It contained little business news. Much of it was vicious patent-medicine stuff such as is less and less tolerated today.

Papers of this kind could not produce large revenues. I do not know what extra office income the publishers of the *Forum* had, unless they drew on the party exchequer, but I do know that the publisher of the *Interpreter* had a wife of some wealth.

(To be continued.)

FAULTY ENGLISH

BY F. HORACE TEALL



ONE indubitable fact that is seldom sufficiently recognized is here the subject of thought which must be but sketchily expressed, but which—at least so the writer thinks—is worthy of a suggestive attempt. Faulty English does not consist merely in violation of grammar rules, but comprises many other kinds of faulty expression. The fact alluded to is that the utmost effort by the best qualified persons has always failed to secure absolute correction of the evil in whole or in any part (it is strictly not so evil as some people think), and presumably always will so fail.

Reason for the opinion just preceding is like Coleridge's saying which A. S. Hill quoted in his book "Our English," as follows: "In prose I doubt whether it be even possible to preserve our style wholly unalloyed by the vicious phraseology which meets us everywhere, from the sermon to the newspaper, from the harangue of the legislator to the speech from the convivial chair announcing a toast or sentiment. Our chains rattle even while we are complaining of them. . . . Much, however, may be effected by education." Coleridge's work from which this was quoted was published in 1817, and the century following has wrought little change in the general status, though education has had much good effect.

Coleridge's expression, "Our chains rattle even while we are complaining of them," plainly means that those who decry erroneous use of language themselves make errors even in uttering their complaint. It is simply another way of saying what H. L. Mencken meant when he said of grammarians: "More than once, plowing through profound and interminable treatises of grammar and syntax in preparation for the present work, I have encountered the cheering spectacle of one grammarian exposing, with contagious joy, the grammatical lapses of some other grammarian. And nine times out of ten, a few pages further on, I have found the enchanted purist erring himself. The most funereal of the sciences is saved from utter horror by such displays of human malice and fallibility. Speech itself, indeed, would become almost im-

possible if the grammarians could follow their own rules unfailingly, and were always right." Mencken herein oversteps the bounds of proper criticism, as in the charge of malice, but it is true that many grammarians violate their own rules, and that many of the rules are worthless. It is at least doubtful whether any grammarian, even in expressing strong dissent from the teaching of another or others, ever exhibited malice in his text-book.

Grammatical errors constitute the great majority of the defects which are commonly classed as faulty English, and are most frequently the subjects of current criticism. One of the most recent journalistic essays in this field strikingly exemplifies the prevalent human fallibility. It is prompted by an item appearing in another paper which said that Henry Watterson made two grammatical errors in the following passage:

"There sat at table a gentleman by the name of Tyndall and another by the name of Mill—of neither had I ever heard—but there was still another, of the name of Spencer, whom I fancied must be a literary man, for I recalled having reviewed a clever book on 'Education' some four years ago by a writer of that name, a certain Herbert Spencer, whom I rightly judged might be he."

The later critic found five errors instead of two, and told what should have appeared instead, and in explaining the proposed corrections he introduced as grammatical distinctions blunders much worse than those he criticized. He said that "by the name of" is an attributive phrase and "of the name of" is an adverbial phrase, and made other assertions equally bad. His conclusion was: "The moral of it all is that correct English is not to be learned from newspapers or periodicals."

Professor Hill, in "Our English," combined his estimates of newspapers and novels in one chapter, and pointed out many kinds of defects in the English of both journalism and fiction, some common to both, and some peculiar to one or the other; "but," he says, "I am sure that successful newspapers and novels, with all their defects, are not without merit. . . . The misfortune is that it is the defects rather than the merits, the bad English rather than the good,

that strikes the eye and sticks in the memory. . . As most novelists read newspapers, and most journalists read novels, writers of each class catch bad English from those of the other, and adapt it to their own purposes. . . . A writer who wishes to be read must have something to say, and he must say it in an interesting manner. People do not prefer bad English to good; but if the good English is in a dull piece of writing, and the bad English in a clever one, they will (and with reason) choose the latter."

These disconnected sentences are quoted simply to show what one competent scholar, chosen as representative of a common but not universal opinion, thought of newspapers and novels. Another opinion probably not so common was expressed in a recent newspaper article, which almost credited journalistic writing with special fitness as a pattern of good English. And a well-known proofreader said some time ago that another reader was an almost perfect master of diction, and that he had acquired such mastery by reading and studying Dickens. Journalism and fiction actually embody some of the best

English writing and also much of the poorest. Professor Hill was right in saying that the defects rather than the merits strike the eye and stick in the memory. But that is true of all human activity, and always will be so, except in the case of persons who have been taught to choose the better way. Persons can be so taught, and without inculcation of undue pretension to superiority.

Faulty English is not peculiarly prevalent in any one kind of writing, although it is more common in ephemeral composition than in permanent literature. Much of the literature that deservedly ranks among the best has been acrimoniously criticized by pedantic faultfinders who could not themselves produce anything nearly so good, yet who have made many valuable suggestions of correction. Verbal criticism can find actual lapses in all writings, for the best writer who ever lived was not perfect. Grammatical purists, however, are much more liable to error than are the authors whose work they decry. They certainly need to be much more cautious than any one of them ever has been.

THE MAN WHO KILLED THE GOOSE THAT LAID THE GOLDEN EGGS

BY EDGAR WHITE



YOUNG man in a Missouri newspaper office had been given experience on a linotype, and when the war came on he was the only linotype operator left in the shop. He was not a highly educated man, and his work was barely passable, but the office had to have him and he knew it. He was getting fifteen dollars a week, and was worth about twelve. He demanded more money—and got it. There were no other operators to be had. The other office in the town was short of operators, and a few weeks after he got his raise he applied at the other office. He was offered two dollars more on the week. Then he went to his employer and said, "The shop down street has offered me twenty-two dollars a week, and unless you raise me I'm going down there." Although it was only a few weeks since he had received a raise, he was now demanding another, with a threat of leaving. The boss gritted his teeth. He knew that in ordinary

times this operator would be an expensive proposition at fifteen dollars. But he was powerless, so he thought, and "came across."

In the office was another young man getting fifteen dollars a week. We will call him Bob. He was developing into a good ad.-man and was handy around the presses and machinery. He would often go back to the office after hours to read printers' magazines, and to potter around the presses and things. The linotype man would never go back at night. He had never read a printers' journal of any kind. Bob had never asked for a raise, thinking that when he had shown capacity the boss would do what was right. So he plunged along with his experiments and reading, and kept silent.

Meanwhile the linotyper, whom we will call Joe, had taken to himself a wife and was paying for a nice little home on the installment plan. They were faring better than the average run of young married people in the town. One day the husband's eyes lit on a piece in a paper stating that linotype operators were getting thirty and thirty-five dollars in a western State. He

showed it to his wife. "That's what you ought to be making, Joe," she told him; "you are as good as any of them."

Of course they had no thought of leaving town, but they decided the thing to do was to make the boss pay as much as the offices in the larger cities were paying. They did not consider they were living in a small town, and that the editor and the advertising man had to work from twelve to sixteen hours a day to keep things going. The linotype man worked eight hours. He showed the piece about big wages to the boss, and suggested that his own wages should be raised accordingly. This time the "old man" was not surprised.

"And you think you ought to have thirty dollars, Joe?" he asked, pleasantly.

"Yes, sir, or thirty-five dollars."

"On what ground?"

"They are paying it other places."

"You mean in the big offices of much larger cities?"

"I don't see that the size of the place makes any difference."

"Perhaps you don't," mused the boss. "Do you think you are worth thirty or thirty-five dollars a week, Joe?"

"Other men are getting it."

"That's not exactly the answer," said the boss, gently. "What I mean is, have you been so industrious in becoming familiar with the English language and getting the hang of your work that you have increased your efficiency to harmonize with such a demand as you are mak-

ing? In short, do you think you are really a thirty-dollar-a-week man?"

The linotyper flushed. "I guess I'm as good as the balance," he retorted. "If you don't want to pay it, say so and I'll go where I can get it."

He knew all about the difficulties offices were having in securing machine operators, and he felt perfectly secure in the threat.

"I didn't say we wouldn't pay it, Joe," returned the boss, refusing to get angry. "In fact, I've decided the office can stand thirty dollars a week for a good linotype man."

Joe smiled exultantly. He didn't say "Thank you," or show any appreciation whatever. He was wondering if he had not made a mistake in not insisting on thirty-five dollars—or even forty dollars. The boss would have to pay it—he couldn't get anybody else.

When Joe related the glad tidings to his wife that evening they celebrated their good luck by going down to a high-class cafe and ordering a bang-up dinner.

"The way to get what you want, Joe, dear," said the wife, brightly, "is to spunk up and ask for it. Now we can get lots of things we couldn't afford before."

When Joe got down next morning he found Bob working at his machine.

"What does this mean?" he asked of the boss; "I thought you said last night that thirty dollars a week would be satisfactory."

"So I did," replied the boss, "but I meant it for Bob. He's prepared himself for the job, and by right it belongs to him."



A SLOVENLY JOB OF PRINTING is an eyesore to the patron, and a snare and delusion to the printer.

—G. W. TUTTLE.



HORSETAIL FALLS

Visited by members of the National Editorial Association
while on their trip along the Columbia River Highways

Printed with Sigmund Ullman's Doubletone Cameo Art Green.



EDITORIAL

AGAIN we have reached the end of a year and turned over the leaf to a new one. Our New Year's wish for our many readers is that 1920 may bring the best of everything that is good — peace, happiness and prosperity. The year just past has not been without its hard knocks, though it has also brought us advancement in many ways. We look forward to better things during the year to come, and our hope is that all of our many readers may have their full share of the joys and benefits that accompany the satisfaction derived from work well done.

THIS issue of THE INLAND PRINTER will undoubtedly reach our readers much later than is customary. It will also be changed a little from its usual type-dress. This is merely one of the results of the closing down of industries due to the fuel shortage. Incidentally, we have again been forced to witness the results of radical leadership among the ranks of labor. It is evident that untold suffering was caused in many parts of the country, and, without question, the actual cost of the closing down of industries due to the fuel shortage, to both workers and employers, will never be known. We do not believe that the rank and file of the labor organizations are in sympathy with the idea of creating turmoil and suffering merely to further their own ends. On the contrary, it is our opinion that the responsibility rests upon the shoulders of some misguided individuals who are parading under the guise of labor leaders. If honest unionism is to survive and continue its good work for the welfare of the working man — and we do not doubt but that it will — the conservative, honest workers must purge their ranks of those who would destroy the confidence of the general public in the principles of true unionism.

LAST month THE INLAND PRINTER published a notice of a profit-sharing plan recently inaugurated by a prominent Illinois printing firm, and this month in the Trade Notes will be found a short notice of the organization of an athletic club for the employees in an eastern printing-press factory. These and like steps are in the right direction. Profit-sharing plans, athletic associations, clubrooms, and welfare work are of real dollars-and-cents value to the employer, besides tending

to create a better feeling among the workers. Once a worker realizes that his employer has more than an ordinary interest in him, then the workman ceases to be a mere machine, and takes a real interest in his firm and in his work. After all, the pay envelope on Saturday is not the only thing that interests the worker. Real satisfaction comes from reasonable wages and the knowledge that one's work is appreciated. THE INLAND PRINTER does not champion so-called welfare work which is established as a cloak for hiding the effect of low wages which may be paid, or long hours which may prevail, but believes that welfare work and good wages go hand in hand. All things being equal, it is our opinion that fifty cents invested in an employee, not merely added to his wages, will bring more returns in the good feeling which will prevail and in the increased production, than twice that much simply added to his weekly pay envelope.

IN a batch of specimens received from South Africa we find the following new and novel wording of an old saying: "A man who does not advertise may know all about his own business, but no one else does." Printers can make good use of this statement among their customers. They can also take it home to themselves, as it has a direct application to their own business.

WE were sitting in church, and the preacher was making the usual announcements. A special service of song was to be held in the evening, and programs had been printed with the intention of having them distributed throughout the community on the preceding day. Of course, as usual, the printer "failed to deliver them on time." On the preceding Sunday we had sat in the same place, and on reading over the regular weekly bulletin had found a large number of typographical errors — errors which really should have been changed by the printer. On this occasion, also, the printer was blamed from the pulpit. How many times have we heard the same story! The printer is always the "goat." Inquiries generally divulge the fact that the order was given the printer at the last minute, and of course he was expected to set aside everything else and get out that particular job. Then the printer is openly blamed from the pulpit or from the lecture platform, as the

case may be — and he takes it all as a matter of course. It seems that printers would do well to inaugurate a campaign of education for the purpose of impressing upon their customers, and the public in general, the necessity of planning work and getting in orders for printing earlier instead of letting them wait until the last minute and having them rushed through, regardless of the amount of other work that is in the plant, which should really be given preference.

The Printer's Advertising.

A folder which comes to us from an advertising service firm in the Southwest contains the following pertinent paragraph: "Almost every day brings to our office the literature issued by hotels and resorts all over the country. Booklets, folders, pamphlets, blotters, cards and souvenirs come in. Most of them are bad, many mediocre, and only a few really good. *The good literature is always sent out by a successful concern.* It is usually quite in keeping with the character of the house that publishes it."

There is a lot of truth in the last two sentences of this statement. A man is judged by the clothes he wears. Likewise, a business house is judged by the character of its advertising matter. The printer, above all other business men, should see that every piece of literature advertising his own house is fully up to standard and that it reflects the character of the product sent out from his plant.

It should also be borne in mind, however, that no matter how good the advertising literature sent out, it loses its effectiveness in cumulative results if it is not backed up by a combination of high-grade service, quality, and neatness in packing and delivery.

As we were preparing to write this, one of our department editors sent us the following note, under the title "Reverse Advertising," which shows how the effectiveness of good advertising may be destroyed:

"Just a few hours before this was written we walked down the street past the office of a printer who advertises, in beautifully designed little folders, that he is producing printing of the highest quality and that his specialty is service to his customers.

"This is what we saw: A carelessly clad boy, with dirty hands, packing a lot of very nice-looking booklets into a dilapidated barrow. The booklets were banded in what appeared to be hundreds, with the cut edges at top and bottom exposed to the grime and dust of the street, and several packs had been dropped and were damaged at the corners.

"Here is a case of saving at the spigot and wasting at the bung. It is true that good wrapping-paper is expensive nowadays and that the labor of wrapping costs good money, but we contend that those booklets should have been carefully wrapped in paper which

covered them on all sides and prevented the soiling of the edges, and that they should have been handled by a clean boy who would impress the recipient of the packages that they were of value.

"Of course, we 'butted in' and told the printer about it, and were very politely informed that very few of the books were damaged and there was a surplus to allow for the spoilage.

"Nevertheless, we still believe that this printer was killing his advertising by his delivery, and that he had better spend less money in telling the public about his service and more in making that service a tangible thing that the customer and the public could see."

Let your advertising literature be of the highest character, then support it by maintaining a uniformly high character in the product and in the service rendered, and the effect will soon be shown in the profits.

The Layout Man.

The leading article in this issue sets forth the need of, and the advantages to be derived from, having a good layout man in the composing-room. There is much to be said in favor of this idea, and it should be given careful consideration. It brings back to mind the suggestion upon which emphasis has been placed in the past, that there should be some one in the plant whose duty it is to go over and properly prepare all copy before it is given out. Such a plan would be a long step toward increasing the efficiency of the working force in the composing-room.

It might be argued that a plan of this kind would destroy the initiative of compositors by eliminating their opportunity to express their own individuality in their work. Not necessarily — at least so we believe. The function of the layout man, as suggested in the article, is to interpret the desires and requirements of the customer, and to put this interpretation in such form that it will be easier for the compositor to produce what the customer has in mind, thereby avoiding experimental work and changes which are frequently necessary when the compositor has to take copy as sent by the customer and work out his own interpretation. Coming into direct contact with the customer, as he should, the layout man is in a better position to know what is desired.

Too much emphasis can not be placed upon the necessity of having the proper instructions go with the work into the plant and accompany it throughout all operations. A good layout man, who would receive and go over all jobs before they are started through the plant, would eliminate many of the difficulties arising from the lack of proper and complete instructions. This has been demonstrated in plants where the layout man is just as much a part of the organization as the salesman, compositor, pressman, or binder.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Printing as Taught in Trade and High Schools.

To the Editor:

GLEN MILLS, PENNSYLVANIA.

Here is a subject that does not seem to have received more than passing notice, but which, in my opinion, should be a matter of grave importance.

We have today, in every State in the Union, what are known as reform schools, that is, schools for delinquent, truant and criminal boys sent by the juvenile courts. The ages of the boys range from eight to eighteen years, and practically every one of these boys is required to learn some trade while confined in the institution schools.

Nearly every institution has its shop for printing magazines, weeklies or a daily, as is the case in the shop where the writer is instructor.

The boys assigned to the department of printing are about fourteen years old and come from the fifth and sixth grades in the institution school, which are not quite on a par with same grades in the regular academic or public schools. These boys serve an average of one year at the trade, working as compositors, and press-feeders, and when the time comes for them to leave the institution they are paroled into a print-shop, selected by a committee or the chief parole officer.

During the past year eleven boys have left the printing department of the school in mind, and seven are earning above \$18 a week; one has been admitted to the union and is drawing \$29; while the other three have been returned to the school.

Now, the idea of teaching printing as we would teach an academic course would have caused the "old-time" printers to swear with a vengeance it was an "impossibility," if spoken of twenty years ago, but it is being done. While I am against the practice as it is being used in the majority of the trade-schools and reformatories, I am here to state, from experience, that it is possible. But all boys should have at least a three-year course in printing along with other studies, and they should spend at least three hours a day in shop practice. In so doing they will be better fitted for journeymen than the boys who are learning the trade according to the method used in the average print-shop.

But the practice now in vogue in the trade and vocational training schools is far from what it should be, owing principally to incompetent instructors. Too many of these instructors are not working in the interest of the art preservative or that of the boy, but are simply holding down a job, thus, when boys are paroled they are not capable, and too often they are turned out and are compelled to seek other employment.

In speaking of the practice, I wish to state, for example, what several instructors have told me when asked the procedure they follow when a new boy has been assigned to the print-shop, and their ideas would hardly pass in the regularly constituted shop.

Here they are: "Give the boy a subject to write; after he has spent some hours working out his composition, one of the experienced 'craftsmen' (?) takes him in hand and shows him his errors, and then he proceeds to rewrite his copy. When the composition has satisfied his superior, the boy is given a composing-stick and told to set the matter in type [after being shown how to handle a stick and form a line, we presume]; then he is told to take a proof, make corrections, etc., and

relay it to the form." I am afraid that few boys working under such methods will ever become printers.

The fact that the practice of teaching printing in trade, vocational and high schools is becoming more in evidence every day, makes a demand for competent instructors, and a general course of practice imperative, and I hope the time is not far distant when a course will be outlined and a method set for all such schools to follow.

W. U. S. GERHART.

The School Printing-Plant.

To the Editor:

PUEBLO, COLORADO.

The article on apprenticeship in the average printing-plant as compared with the instruction in a vocational school, by Mr. Phillips, which appeared in your November issue, was especially interesting to me.

Apprenticeship in the average printing-office for the first year or two is indeed a joke. The school shop, under careful and efficient instructors, will teach a boy in three years as much as he ordinarily learns in five years in a commercial shop under the system now followed by most employers. The poor boy does well if in the first year he gets beyond putting away leads and slugs, running errands, sweeping floors, etc.

On the other hand, the boy entering a vocational shop begins the first day on the fundamental part of the trade. He starts by learning the cases. He is taught about the point, the pica, the stick, the lead, the sizes of type. As soon as he can set type, he tackles articles on the uses of the period, the semi-colon, colon, comma, etc. Perhaps these are followed by articles on how type is made, what it is made of; the alphabet, and something of how it has developed; paper and its manufacture, briefly told; the printing-press, etc. As a bit of relaxation he frequently gets to feed small presses, at slow speed at first, increased as he becomes more skilled. Then follow simple jobs, which he sets, proves, reads, corrects, locks up. He will then very likely be asked to figure on how much stock he will need to print it, and the cutting of this stock will follow. In cutting stock he is taught to conserve every bit of it that may be of use. While in his class, he will be called upon to edit copy, read proof, correct type, punctuate his work, space correctly, and space evenly. A stickful of misspelled, "mangled" reading-matter may be handed him, without points, without grammatical sense, without capitals. He is expected to set it right. The regular apprentice perhaps never has such copy. At any rate, the boy in a school shop is having such tasks, while the regular boy is learning the correct way to deftly put away slugs and leads, or perhaps is becoming keen in the art of carrying proof about town without losing it. I do not want to leave the impression that these boys do wonders in a school shop. They make breaks—hundreds of them every week—but they are *learning*, and learning a good deal faster than the boy who is shuffling leads and slugs.

Having had several years' experience in teaching printing, I want to touch briefly on another thought vitally important in this work, as well as to the Typographical Union—an organization in which I have had the honor of membership for nearly thirty years. The school plant is here to stay. Don't overlook that fact. There are now about fifteen hundred of

them in operation, and several hundred are being added yearly. They will become important branches in vocational training, whether union printers teach them or not. School superintendents are learning their value, not only in vocational work but as instruments for teaching those great elementary principles apt to be overlooked after one passes to the high school—spelling, punctuation, division of words, capitalization, arrangement of sentences, neat typography, reading and editing manuscript, etc.

Is it not necessary, therefore, that this instruction be placed in the hands of efficient teachers who know how to print, and who also have the knowledge required to teach those essentials I have briefly enumerated? Many of the school plants are in charge of men who are not printers, men who get all the knowledge they have of the art preservative from books which teach them what a quad is, what a chase is used for, and so on. They stagger along, making a little progress, but not much.

There are many union printers, with training and education, who would make a success of this work in any vocational plant. Under such instruction, the pupil who selects printing as a life-work will have not only a very good start under an able instructor, but he will have an exalted opinion of the International Typographical Union, because he will naturally connect the efficiency of his teacher with that great organization. I am convinced that a fruitful field for future members of the I. T. U. lies in getting skilled union printers into the vocational plants wherever possible. The salary is good, and there is usually a two or three months' vacation each year. Vacation, printers! How many of you have ever had a "vacation" like that?

E. W. FRICK.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A COMPANY has been formed in London to foster the manufacture and sale of textile goods made of paper.

W. W. CHISHOLM, editor of the *Sheffield Independent*, has resigned, after being connected with the paper for fifty-two years.

THE London Society of Compositors boasts of a member who has been connected with it fifty years, in the person of C. J. Drummond.

THE British and Foreign Bible Society during the year 1918-19 issued 8,746,963 copies of the Scriptures, this being less than any total since 1913.

THROUGH the recent addition of fifty new members, the London Master Printers' Association has attained a membership of over 900. It is expected to soon reach the 1,000 mark.

A LARGE number of the British paper mills have adopted the three-shift system. Some of the large newspaper mills divide the shifts as follows: 6 A. M. to 2 P. M., 2 to 10 P. M., 10 P. M. to 6 A. M.

A FORMAL request for 15 shillings per week advance in wages has been submitted by the London printing unions to the London Master Printers' Association, with a suggestion for a conference at an early date.

IT is claimed that the first binder to use cloth for the covering of books was R. E. Lawson, of Stanhope street, London, who applied it in 1823. The first volume thus bound was a manuscript book of music. Five hundred copies of the Diamond Classics were afterward bound in cloth by Mr. Dawson. He also similarly bound an edition of Shakespeare's plays.

JOSEPH LAWRENCE, who was a pioneer in the introduction of the linotype machine in England, died in October, at the age of seventy-two. He was the chairman of the Linotype and Machinery Company and of the International Linotype Company. At one time he was a member of Parliament; he was an ex-sheriff of London, and at the time of his death was an alderman of the Surrey County Council.

THE St. Bride Foundation (London) has just issued a catalogue of the books in its technical library of works on printing and the allied arts. This catalogue contains 1,000 pages and

lists some 30,000 books, which cover almost every phase of the art and comprise literature and text-books in every language, as well as an extensive collection of trade periodicals and catalogues. It also gives details of the William Blades Library, which was the nucleus around which the present library was formed.

GERMANY.

A BOOK and paper trades exposition is being planned to take place in Berlin, July 25 to August 9 of next year, in the Berlin Concert Hall Building.

IT having been officially proposed that newspaper advertisements be taxed, the German newspaper publishers have protested strongly to the State Finance Minister against any such special taxation.

THE British exhibits which were at the great Leipzig printing and book trades exposition, held in 1914, have been safely handed over to representatives of the British government and will shortly be taken to London.

THE Government Printing Office has demolished two old houses, to use their space for the erection of an addition to its present building. It has also purchased nineteen other houses, whose space will be required for further additions to its works.

THE H. Berthold Company, one of Germany's large type-founding and brass-rule manufacturing concerns, at Berlin, has since the beginning of the war bought and incorporated within itself the following rival businesses: Bauer & Co., of Stuttgart; J. H. Rust & Co., of Vienna and St. Petersburg (Russia); Emil Gursch, of Berlin; Gottfried Böttger, of Paunsdorf-Leipzig; C. F. Rühl and F. A. Brockhaus, both of Leipzig; and Kahle & Söhne, of Weimar.

FRANCE.

THE compositors, pressmen and proofreaders employed by the daily papers of Paris recently went out on a strike. The proprietors then got together and issued a combined paper under the title *La Presse Parisienne*.

A FRENCH inventor, Oscar Piequet, has invented an ink with all the qualities of ordinary printing-ink and also very sensitive to the action of chlorin, which completely removes it from paper, thus permitting the remanufacture of more old paper than has heretofore been possible.

A CHINESE weekly newspaper has been started in Paris, being the first to be produced in France. It is intended for the 80,000 Chinese coolies now working in France. Owing to the lack of type, the paper is produced by a phototypographic process, copying beautiful Chinese handwriting.

IT is claimed that Gilles Bey, who died in 1695, was the first French printer to use J and U in his work, as variants of I and V. The primary introduction of the two new forms is credited to Lazare Zeiner, who used them as early as 1619. Not to disarrange the order of the cap case then (and still) in use, these letters were placed in boxes following the letter Z.

SWEDEN.

A STRIKE which lasted for some time in the printing-trade has been ended by an agreement, through which the country is divided into five districts, Stockholm being No. 1. The difference between the rates paid in Districts Nos. 1 and 2 is ten per cent, and between the other districts five per cent. The new minimum rate in Stockholm for machine compositors in daily offices is \$25.25, and in book and job offices \$24.30, per week. Hand compositors and pressmen in daily offices are to receive \$24, and in book and job offices \$23.50. Of these rates 75 per cent is to be regarded as ordinary wages and 25 per cent as a cost-of-living bonus, which, after the lapse of a year, may be revised. Day work is fixed at 48 hours, and night work at 45 hours per week.

SWITZERLAND.

THE Swiss Master Printers' Association celebrated its fiftieth anniversary at a convention held in Basle, October 11, last.

A SWISS brewery, which hitherto used a label bearing a golden crown to designate its "Kronenbier," now uses, it is reported, Austrian banknotes as labels instead, the reason for the change being that it can buy the Austrian notes for 7½ centimes, while its old labels cost 8 centimes each.

Collectanea Typographica

By HENRY LEWIS BULLEN

A Metal Type was I, in type case laid,
My power untried. A Thought invoked
my aid
To move a laggard World. from that
high hour
I spoke! My words were flame and
living power,
All the wide wonders of the earth were
mine,
far as the surges roll, or sunbeams shine;
Deep as earth's bosom hides the emerald;
High as the hills with thunder clouds
are pall'd.
And there was sweetness round me,—
such the dew
Had never wet so sweet on violets blue.
To me the mighty scepter was a wand,
The roar of nations peal'd at my
command;
To me, the dungeon, sword, and scourge
were vain,
I smote the smiter, and I broke the
chain;
Or tow'ring o'er them all, without a
plume,
I pierced the purple air, the tempest's
gloom,
Till blaz'd the Olympian glories on my
eye,
Stars, temples, thrones, and Gods—
infinity.

* * * *

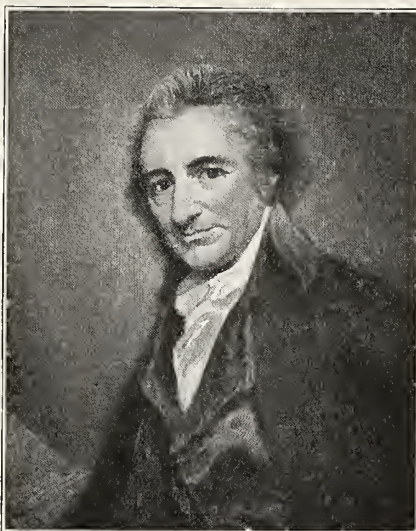
MENEKRATES, a maker of books with pens in Greece in the classic age, wrote a poetic appreciation of the implement he used. Types are today the successors of pens for the making of books and other announcements. The above poetic expression of the power of our types is an adaptation, with slight changes, of Menecrates' stirring lines. There is no more useful or necessary thing made by men than our mind-developing types.

* * * *

THE number of printers who take intellectual pleasure in what is to them an intellectual occupation is growing steadily. There is the way to real success in our art. It is the way of the studios.

* * * *

Those merchants were princes, whose traffickers are the honorable of the earth.—*Isaiah*.



Thomas Paine, Publicist, 1737-1809.

This friend of Franklin and of Washington, while a working tailor in Philadelphia, conceived the idea of stimulating patriotism by means of printing. He made himself the press agent of the Revolution of 1776.

* * * *

Workmen Under the Guild System.

IN France for nearly two centuries no apprentice could aspire to become a master printer unless he knew Latin and could read Greek. There was a secondary class of workmen who could only read and write in French. They were tolerated for mere manual labor, and had no legal status until 1713, after which they were allowed to enter as second-rate apprentices. Times have changed—note the cartoon on the next page.

* * * *

Our Greatest Asset, Achievement.

THE sentiments of love and loyalty which make a true American are based upon America's glorious history and glorious men and women—in short, upon glorious achievements. Ignorance of these achievements leaves the citizen a clod and useless, if not dangerous. Substitute in this paragraph the word "printer" for the word "American" and the statement is equally true. Ours is an occupation in which there are abundant sources of inspiration, enthusiasm, devotion and love.

The Power of Printing.

EARLY in the ever memorable year of 1776 there appeared a pamphlet entitled "Common Sense," which, though sold for what was then the equivalent of \$1 in our times, was more widely read than anything printed in America theretofore or for many years after. More than five hundred thousand copies were sold, and all historians agree that this pamphlet had a decisive influence in determining the American colonists to assert their independence. It declared that "the distinction of men into Kings and Subjects" had no warrant or reason, and that the Americans "should forthwith become independent." Eloquent and logical, "Common Sense" convinced the wavering and inspired the radicals. Washington declared it to be "sound doctrine and unanswerable reasoning," and Jefferson, Madison, John Adams and Franklin united in extolling it as a masterpiece. The author, a staymaker by trade, was, at the time his pamphlet issued, the editor of the *Pennsylvania Magazine*, known to few, and yet able by the aid of printing to stir all the colonists as they never had been stirred before. The large profits of this extraordinary pamphlet were given to the Continental Congress, which entered upon the War for Independence without immediate means of raising a revenue. We know that Franklin at the same time loaned all his available funds to the Congress.

When the war came the author of "Common Sense" enlisted for the fight. When the Continental armies were retreating and despondent, this volunteer soldier, sitting by a winter's camp-fire, made another appeal to American patriotism. He wrote a pamphlet named "The Crisis," opening with the words:

These are the times that try men's souls. The summer soldier and the sunshine patriot will in this crisis shrink from the service of their country, but he who stands it now deserves the love and thanks of men and women. Tyranny, like hell, is not easily conquered, yet we have this consolation with us, the harder the conflict the more glorious the triumph.

Washington ordered "The Crisis" to be read aloud to every regiment of his desponding army. It was the first of sixteen pamphlets which stirred the patriotism of Americans to white heat. At the close of the war the ex-staymaker was presented with two hundred seventy-

five acres of land at New Rochelle, New York, and with various grants of money.

The opening of the French Revolution found him in England. There in 1791 he did his share to "save democracy" by issuing the book "The Rights of Man," a stinging reply to the eloquent work of Edmund Burke in support of French royalty. Declared an outlaw by the British Government, he was made a citizen by the French Republic and became a member of the Convention. In France he wrote a book called "The Age of Reason," anticlerical, though breathing the true spirit of sincere religion, far in advance of the ignorant bigotry of his time, but which proved fatal to his popularity. It offended the so-called religious sentiments of the American people of that time, who could not forgive the statement that the earth was not created in six calendar days. The man we write of is the immortal Thomas Paine, who died in 1809, long before *Collectanea* was born. Yet as a boy we were taught to abhor the memory of this enlightened thinker and patriot, whose simple creed was: "The world is my country, and to do good is my religion."

In the Revolutionary War, the determination for independence was created mainly by ideas circulated by printers. Most of us have heard of what Franklin did, but other printers were influential. Isaiah Thomas had a price put upon his head, dead or alive, by the royal government of Massachusetts; John Anderson and two other patriot master printers had to fly for their lives from New York; and Col. William Bradford, of Philadelphia, lives in fame as the "patriot-printer." In Massachusetts, the Committee on the War, forced to move from place to place, carried a printing-plant with them with which to issue orders and broadsides of advice and exhortation. In New Jersey, General Washington had with him Sheppard Kollock, who issued a newspaper in the field.

* * * *

Printing Is Simple.

AS a mechanic craft printing is ridiculously simple, as witness the success of the boys in Webster's cartoon on this page. The boy receives on Christmas Day the gift of a little printing-outfit, with a few pages of printed instructions. On the day following he is selling printing and making plans to start a news-

paper. He could not proceed so fast in carpentering or shoemaking. The public sees that any one can print. The public sees that the simple operations of printing may be multiplied by machinery. The public knows that not brains but money or credit accounts for the machinery in a printing-house. Hence the printers are discredited and very few parents of bright boys can be induced to make printers of their sons.

A certain prosperous city in New En-

gland printing really is and seldom come within reach of means of instruction as to the true meaning of their work and its important relation to civilization and to business. If printing is not an intellectual occupation which demands more than average intelligence and education for success in it, why should any one be proud of being a printer? The objective of *Collectanea* is to promote intellectual appreciation of printing and to advocate the rigid exclusion of the mentally inept through careful and conscientious selection of the boys who are to be the journeymen and master printers of the future.

* * * *

Printing Won the War.

A GREAT many things have been claimed by their promoters as war winners. The tanks; the ships; the flying machines we failed to get to France; this and that. But *Collectanea* says, "Printing won the War!" Without money there would be neither tanks, ships, flying machines, guns or much of anything that was needful. There was not enough sound money to carry on with. The credit of the nations had to be coined; hence paper money! What other means than Printing could be found to issue these national due bills? Without Printing they could not have been issued. The governments needed to borrow largely—to borrow from millions of persons unused to lending money; to induce folks to lend their future earnings. Our success in the war depended upon these millions of non-investing folks. There was no other way to reach them and convince them and persuade them than by Printing. Printing did its work perfectly, but who took thought to praise it? Let every printer laud Printing!

We have been so modest about our work that the vast majority of us fail to realize the important part our work plays in the affairs of the world at large.

* * * *

IF those who print appreciated the power and influence of printing at its full value, the printers would be the most influential group of men in America. Printing is powerful; Printing is influential; but these facts can never be fully appreciated by men who are ignorant of the history of what printing has done for mankind and for all the activities of mankind. It takes a great deal more than average ability to make a printing business successful.



A Complete Printing Plant With Printers Made Overnight.

Many good printers have started as this boy is starting in M. T. Webster's copyrighted cartoon, "The Thrill that Comes Once in a Lifetime," reproduced here by his permission. Needless to say, Webster drew this lifelike study from personal experience.

gland maintains three schools in printing as part of its system of vocational training. It drafts into the printing classes, irrespective of their mental capacity, boys who are physically unfit for more laborious trades. It also places in the printing classes boys who are in the opinion of the school director too slow-witted for carpentering or plumbing, in the hope that contact with printing may add to their supply of gray matter. And *Collectanea* sees the logic of this disposition toward printing so long as master printers stress the mechanical view of printing and not its intellectual side.

Yet no one disputes the fact that thousands of compositors who are mechanically expert enough never learn what

JOHN SMITH'S BOOKKEEPING.*

NO. I — BY R. T. PORTE.

Introduction.



FOR the past year or two, numerous requests have come to the editor of *THE INLAND PRINTER* and to the writer for a simple method of keeping books for the country publisher and the small job-printer. An awakening has taken place in the printing industry, due to agitation along cost-finding and price-making lines, and showings made by surveys, all of which, whether correct or not, has had a tendency to make the printer sit up and take notice, and to feel that perhaps after all something was the matter with the printing business.

Nearly all printers and publishers have some method of keeping track of their accounts, but few, if any, can tell at the end of the month, and be able to prove their figures, whether they have made any money.

Now, the writer is not an "accountant," nor does he claim to be a bookkeeper — in fact, like all good printers, he hates bookkeeping. But he realizes that some record must be kept which will show a printer where he is "at."

After investigating some hundreds of systems, of very simple and very complex natures, he has chosen, as one example, a printer whom we shall call John Smith, who took over an old plant and had his friend the cashier of the bank help him put it on a paying basis.

This story of John Smith is almost true, although it was not entirely the bookkeeping system that made him and his partner independent, as he in time put in a cost system, and the general systematizing that followed as a result of the installation of the cost system improved conditions so that C. O. D.'s, pay-rolls, and other things troubled him no more.

Let us, without further comment, start in at the beginning, and see just how John Smith did things.

Taking an Accounting.

The Bladon Banner was, and still is, a typical country newspaper, like unto some 15,000 published in all parts of the United States. Some others were better papers, and many were poorer papers, but it had struggled along for ten years under the guiding hand of Jefferson Bell, a scholar and editor. For nine of those years, John Smith was the mainstay of the mechanical force. At times some boy of the village essayed the "devil" part of the "force," but on not getting his pay promptly when due he usually quit and went to work at something more profitable, and where returns were more sure.

Bell could write a good editorial, a spirited and hot attack upon his contemporary in the next town who sometimes came over and solicited job-work in Bladon, and thus hurt the little income of the *Banner*. He could write a good three-line "local," and in the issue immediately following the Fourth of July spread himself in a two-column story of the "celebration."

The paper consisted of some five columns of local and editorial news, two columns of patent-medicine reading notices, which the various "devils" practiced upon in learning to set type, some twelve or fourteen columns of display advertisements, and the balance was plate matter. Four of the "inside" pages consisted of "patent in—" excuse me, I mean "ready prints" or "auxiliary service," giving it the new name.

No two persons could be more unlike than Jefferson Bell and John Smith. Bell, the owner, should have been the business man, but he was far from that. We need make but one mention of his business methods to show just what kind of business man he was. A subscriber paid him a dollar on account on the street, and Bell put it in his pocket and promptly forgot all about it. The paper continued to go to the subscriber, but the label still bore the same old date.

*NOTE.—This is the first of a series of twelve stories about John Smith, printer and publisher, and his methods of keeping accounts. Copyright, 1920, by R. T. Porte.

To go into a long account of the many business crimes committed by Bell would tire anyone, as it was the old, old story of lack of method and a hit-and-miss way of doing things. The "insides" came C. O. D., and usually it meant a hard scramble to pay the \$5.64 weekly. Paper came the same way, and pay-day often went by without John Smith receiving his money.

John was young, not married, had a room in the back of the shop, and made little if any complaint. He had something else, however, and that was a little black book, and each Saturday he spent an hour or so of careful studying and figuring.

It was very common talk among the inhabitants of the village about the friendship of the cashier of the bank and John Smith, the "printer" at the *Banner* office.

The life of a country newspaper and its editor is much like that of the proverbial cat and its nine lives, but the end is inevitable, and when the first episode of the apparent finish of the *Banner* occurred it almost overwhelmed Jefferson Bell. In an evil moment Bell had borrowed some money from the bank. It kept him busy for eight years paying the interest. Then three years after that, being in hard straits and with prospects of losing his business looming up, he listened to the siren talk of a "contest manager" and put on a contest. The results were a thousand dollars in the pocket of Bell, another thousand in the pocket of the contest manager, and a thousand paid-in-advance subscribers, some for ten years. To settle for the "prizes" several advertising contracts were given for a year or two without pay. Some of the bills and accounts were cancelled.

All went merry for a time, but as year passed year, the pinch began to be felt again. No money was received in payment for many advertisements; receipts for subscription accounts were few, as most had paid up and those who did not pay showed subscription receipts for moneys the contest manager had failed to mention.

John Smith still set the type, smiled, and said little, but kept the paper alive. He did the job-work, made most of the prices, which the proprietor sometimes cut as "being too high," saying the people would not stand for it.

Political years helped out at times, but expenses kept creeping up, and the interest had to be paid.

One morning as Bell passed the bank, the president called him in, and mentioned that mortgage and other money due. Then followed a long conversation, and Bell went out much worried.

He sat in his office chair a much depressed man, and the world looked blue to him. Presently he looked up, and in front of him stood his printer.

"Mr. Bell," John began, "I think I know what is the matter."

"Oh, you do," Bell answered, with sarcasm, "and I suppose you, too, want some money."

"Well," John answered, "one never refuses what is justly due him, but if you do not have what is due me, perhaps we can come to some understanding."

"All I know," Bell said, "is that the bank wants its money, I owe you God knows how much, and I haven't a cent."

Then John began to talk, and before he had gone very far, Bell sat up straight in his chair and stared with amazement, though hardly understanding just what John was saying.

John produced his little book, and quoted figures. He had worked so many weeks, and had received so much money, all set down in order, and the balance due him was a very considerable sum. Then he produced another book with the bank's name on it, and the difference between the two figures — in fact there was only one row of figures — quite astonished Bell.

Another page of the book was shown with figures something like this:

Office furniture	\$ 251.65
Composing-room	1,246.32
Job presses	941.84
Cylinder	1,502.85
Bindery	651.84
Total	\$4,594.50

Bell gazed at the figures and asked some questions, and then John presented other figures.

"Well," said Bell, after looking at all the figures, "it looks as though you know more about this business than I do. What is the answer?"

"Mr. Bell," John explained, "you are a good editor, but, if I may say so, you are a poor business man. I guess that my talent runs to figures. I liked to do sums and to figure things out when I went to school. You are not that kind. This business can be put on its feet and made to pay, but not if run the way it has been. You owe the bank and me over \$2,500. You can't pay. The plant is worth about \$4,500. Let's call the goodwill \$500. You owe no one, because—well, we will let that matter rest. Very few owe you. You may have some personal accounts, but that has nothing to do with the *Banner*."

"Here is what I propose to do. I have enough money to pay the bank. You owe me enough to make one-half of the \$5,000. Suppose we go over to Lawyer Jenkins and have him draw up partnership papers, each to have one-half, you to be

"For the love of heaven," Bell finally spurted out, "has there been an earthquake?"

John came forward, smiling, and explained.

"This is something I have had in mind for a number of years, and now that I am part owner and can run the plant I took the opportunity while you were away to make the changes, and also to hire Mamie, here, to help set type, feed the presses and do some work in the bindery, as well as keep such books as we may need."

"That sounds pretty good," Bell said with a twinkle in his eye, "but it seems to me that Miss Mamie here is going to be some busy girl. Where do I go in this place?"

"Take your old desk, even though it has been moved," John answered, smiling, "and leave the other two to Mamie and me, as we will probably need them at times when not otherwise employed."

"Oh, yes, I almost forgot, I have started a bookkeeping system, and what Mamie is writing up is an order for some job-printing, and I want you to see what it is."

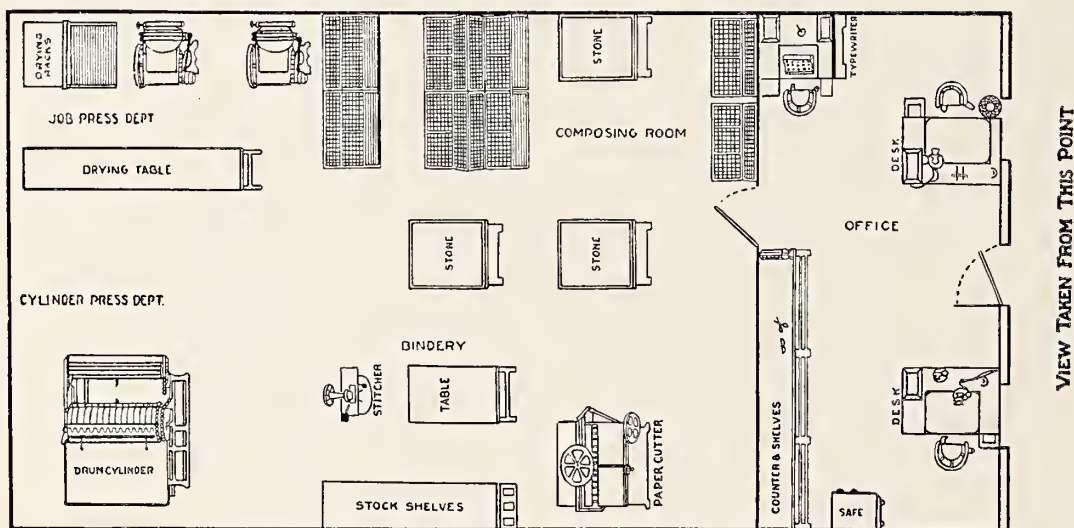


Diagram Showing Layout of Office After It Had Been Rearranged.

the editor, and I will be the business manager. I will have charge of the books, make prices, and run the business in general. Each to be put on a salary basis, and each attend to his own duties. What do you say?"

"John, I want to say you are the biggest surprise in the world," Bell gasped. "I'll think it over."

The result was an announcement in the paper of the *Banner* taking in a new man as a partner, one long trusted as an associate, and many other things. It was almost the supreme effort of Bell, the editor, and today, riding in his flivver, going over the country roads to visit some of his friends and subscribers, he thinks it was the best editorial and best move he ever made in his life.

But with the signing of the papers began the busiest time in the life of John Smith, printer, and now part owner of the newspaper and plant he had grown to love. For years he had itched to make a lot of changes, especially in the plant, so in a short time he urged Bell to attend a convention in the county seat, and also to take a vacation for a few weeks.

When Bell returned and entered the printing-office, he stopped short, because nothing looked familiar. His desk was not in its favorite place; a young girl was at another desk that had always held the "exchanges," and was busily at work at some writing; he found a partition cutting off part of the shop, and the back office completely changed. Had Bell been able to view the entire shop, it would have looked to him like the picture printed. The old room that John had used for sleeping quarters was gone, and all the machinery moved around except the cylinder press, which always stood in the back of the room.

"Not today, young man. This change has been enough for me, I can't stand much more. I am going home to pray that the shop will still be here in the morning. Give me a copy of last week's issue to see what you did to that, and give me a few of the exchanges to read and rest my fevered brain, and I will bid you good-day."

TO THE "AD" GIRL.

BY GUY W. ATHERTON.

How oft when I stop at some dingy old shop,
And sit in a chair struck with palsy and pip,
While the boss goes on chinning, and I wait my inning,
My gaze wanders round on an exploring trip,
Over calendars, maps, "rules" and pennants, perhaps —
But it isn't for these that my eye's sure to fall,
What I like the "mostes" is that charming hostess
The beautiful "ad girl" they place on the wall —
The wonderful maiden
From Eden or Aden,
The nice tinted maiden you see on the wall.

You can advertise brightly with sayings both sprightly
And witty or wise, and "it" may be hung up
'Neath the face of a Red man or dragon of Bedlam,
A "Scene From the Barnyard" or someone's prize pup;
But if you'd make certain of having "the curtain"
From palace to tar shack, wherever you call,
Just ask for the maiden from Eden or Aden
To carry your ad to be hung on the wall.
From magnate to shoeblack,
They all have a spare tack
To hold up the lovely "ad girl" on the wall.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Estimate.

Notwithstanding the great amount of copy that has been published in the trade magazines regarding the true status of the estimate, there still seems to be considerable misunderstanding as to what an estimate really is. It is not a bid on the job estimated upon, though it may become the basis upon which a bid is made. It is not (or at least it should not be) a guess as to what price will have to be made to get the job. Nor is it a scientific figure of the amount the job should cost.

An estimate is a calculation as to the cost of producing a job, according to the specifications submitted, in the plant of the printer who is making the estimate. An estimate of the cost of a job done in one plant can not be absolutely correct for use as an estimate of the cost in another plant, unless they are both equipped and manned alike and are running under similar conditions. An estimate made according to a set of averages of a number of different plants may be wrong for practically every plant so included; and is at best only a makeshift to avoid careful cost-finding and bookkeeping in the factory.

This assertion will come as quite a shock to some of our friends who are wedded to the average idea; but it is absolutely true when an accurate estimate is desired that may be used as a guide in carrying the work through the shop and in checking up efficiency.

* You may ask, "Then, why is an estimate?" A careful estimate, made according to the records of the shop in which the job is to be printed, is of great value in facilitating the preliminary bargaining that must often be gone through in getting the order, and in checking up the cost and in showing just what it is intended to give for the money after the order has been taken. The comparison of the actual production figures with those in the estimate is also an education to the estimator, through which he becomes more accurate in his judgment of cost and analysis of the work. It is also a guide-post to the foreman and the superintendent, showing the way that the work is to be done, and it is sometimes a challenge to them to find a more economical way; this kind of friendly rivalry often proving of great advantage to the house.

Many coöperative associations of printers have adopted arbitrary averages of cost and production, taken from the average of the combined cost reports, to facilitate the employment of a joint estimator in order to cut the expense of making numerous estimates on the same job and to secure uniformity in specifications. This is a commercial convenience, but such an estimate is not absolutely accurate except for the shop having cost records which are the same as the average.

With the growth of the cost system, which makes it possible to give more accurate estimates, there has really been a reduction in the demand for estimates, because of the confidence that the customers have in the correctness of the cost systems of their printers and because of the growing tendency to buy on the cost-plus basis.

The estimate is not difficult to make after the work has been properly analyzed and the amount of time and material for each operation decided upon. And this should be done for every job before it is sent to the workrooms. Many jobs that

now come through with a higher cost than was expected would come out right if they were planned and estimated accurately before beginning work on them, whether the customer called for an estimate or not, and the plan rigidly followed unless there was a good reason shown for changing — a change that would reduce cost, or that was asked for by the customer and could therefore be charged for.

Our advice is to make an estimate and a layout for every job, make out the instruction sheets accordingly, and insist upon the work being done that way. Then compare the estimate with the production sheets, and call someone to account for each variation from the plan.

We will never be entirely rid of the estimate, but with care we can make the estimate and the specifications so exact that there will be but little variation in the results, except for the occasional error of judgment. Perhaps this is really a good thing for us.

Finally, do not forget that the estimate is to be made at cost (net cost) and that it will not always be possible to get the maximum profit on every job. Your cost will not always bear the same relation to the selling price, and you will make a big mistake if you try to make it do anything of the kind. But that is no reason why you should sell for less than cost; you are better without any job that does not return to your coffers at least the cost of making and selling it.

What Higher Wages Mean.

There is no doubt that with everything mounting in cost the workingman needs higher wages in order to maintain his standard of living and lay by the usual dollar for a rainy day. But there is considerable doubt in our mind whether the average workman or the average proprietor knows just what that additional dollar means in the cost of the finished job.

According to the last Composite Statement of the Cost of Production issued by the United Typothetae, the pay-roll was 64.59 per cent of the total department cost and was 42.85 per cent of the total cost of production, including management and selling expenses. That is to say, for every 42.85 cents paid in wages there was an accumulated cost of 100 cents to be passed on to the buyer of printing. There is nothing unusual about this, but we do not think that printers generally realize the fact. On this basis, each dollar of increase in wages produces an increase in cost of \$2.333. This without any consideration of the cost of stock or the change in rate of production.

The average composing-room hour-cost for 1918 was \$2.108. Suppose the compositors received an average increase of \$6 per week of 48 hours. This would give an increase in pay-roll of 12½ cents per hour, and would call for an increased cost of 29¼ cents per hour, to which must be added a profit.

But there is another feature to be considered in this matter. For the last several years there has been a slowing down in production. Jobs that then took three hours take at least twenty per cent more time now. The annual statement shows a lower percentage of productive time — there has been more time paid for that is not shown on the time slips as productive. We are not going to try to give any reason for this; we only mention

the fact that it appears in the records. But this adds to the cost and must be included in the price.

There is food for thought in these facts. The remedy is greater production. It must be applied and very soon.

The Productive Hour.

Sometimes a certain unit of measurement becomes the usual one in certain lines of business, and it seems almost impossible to replace it by a new one even if the new one is better. In the printing business, the productive or sold hour has been officially adopted by the United Typothetæ and the American Cost Commission as the unit for measuring the cost of printing.

A short time ago we received a letter from a young and apparently progressive correspondent who asked: "Is the hour the best unit of measurement, or even a good one, when it does not represent any concrete salable product? Would not some other unit, such as the square inch or the pound, or some new but definite weighable or measurable quantity be better?"

As a unit of measurement for the production in a printing-plant, the hour (or the productive hour, as it is usually considered) has almost become a fetish in cost-finding. It is easy to say that we buy so many hours and sell so many hours, or that a job took so many hours of composition and so many hours of presswork, but really what does that mean? The actual hour of labor for compositors varies as much as one-third in the amount of work produced, while the hours of the press give all quantities of production—so much so that a price-list must be made in some twenty classes according to size and grade.

We do not buy material by the hour, nor do we sell our product by the hour, except in our imaginations. We have produced a very neat system of cost-keeping, by which we are able to ascertain the cost of a productive hour in each department, and upon the basis of this we keep the time on various jobs and calculate the selling price for the labor. Do we gain or lose by this method?

We all know the great fluctuations in production by the various workmen. It is more uncertain than the weather. Therefore we take an average and attempt to use it as a gage for all. This we feel is safe, and it is for one plant according to its own records; but those records and those averages fit but a very few plants. For all the rest they are either too high or too low.

Our correspondent does not offer any suggestion as to a better unit of calculation, but says that he thinks that there should be some unit that would be understood by the public and could be checked up from the work itself.

Of course, this is a big proposition, but a bigger one was solved when the basis of the present cost system was worked out. It may not be possible to find such a unit, but the thought is given here that other printers may be induced to think it over and possibly supply the missing link between cost of production and price making.

At the last U. T. A. convention a paper was presented calling attention to the advisability of working out a square-inch method of measuring composition. This is a step in the right direction, and one that would create increased confidence in the minds of the buyers of printing. Who shall say that an equally simple unit may not be found for the other operations of the printing-plant?

Increasing the Revenue of Your Plant.

"I have just awakened to the fact that a large bulk of business at seemingly good prices does not mean good profits in these unsettled times of high wages and scarcity of workers." Thus writes one printer who has been the envy of his fellows in the city which he helps to prosperity. He has been doing a good business, and says that he has raised his prices all that the conditions will warrant, yet he finds that he has not made any more money than when he did a business showing a considerably smaller total on his books.

When we go around among the printers of the larger cities and find them all busy, we are likely to jump at the conclusion that they are making big money at the present high prices. But, are they?

Only recently the writer had to almost beg a paper house with which he has dealt for years to supply a moderate-sized order of coated paper of a high grade; and the price paid was more than double what it cost a few years ago when the paper dealer was soliciting orders.

Workmen are not only asking, but are getting, salaries unheard of a few years ago. Ordinary workers, filling positions for which only a few months' training is needed to produce an expert, are getting wages that are as high as the experienced mechanic commanded before the war, and such workers seem to be scarce at that.

There is a reason for this and there is a remedy.

The reason: For years numbers of printers have refused to train apprentices properly and have allowed the restriction of their number without protest. They have taken any boy that came along and have used him until he knew enough for their competitor to coax him away with an extra dollar. In most cases they have not even trained the limited number of boys allowed by the unions. Now, we have the result, a famine of workmen and correspondingly high costs.

The remedy: It is not an easy one. By active coöperative action we must provide means for boys and young men of intelligence to learn the printing business, and we must make the business attractive to them, so attractive that they will study and practice until they become expert. It will cost a lot of money and take time, but it must be done if we are to expect the printing-craft to grow and progress. Because the time and money were not spent gradually for the last generation, we must now spend them lavishly until results begin to appear. The business has been forced to change; the old-shop methods of allowing the boy to train himself will not do now; he must be scientifically trained to handle a printing-plant equipped to magnify human effort by transmitting it through elaborate machinery which takes out a large part of the physical drudgery and calls into action the mental side of the worker.

But we must have immediate relief. That is true, and there is a way of accomplishing that also; but it will require some stamina to adopt it and carry it to a successful finish. It consists in the adoption of as much automatic machinery as possible so as to multiply the activity of those workers that we still have, and in the elimination of all the non-productive operations in every department, but especially the composing-room and bindery. These things will require the abandonment of the old ideas about conservation of type and material, and the adoption of the newer ones that have grown up with the composing and type-casting machine, the automatic feeder, the folding machine, the standardization of sizes and weights.

A careful calculation in the case of several plants of various sizes has shown that the adoption of these modern ideas (new-fangled notions, as one old-timer called them) will make it possible to reduce the cost of composition about one-third and the cost of presswork about twenty per cent.

The printers who most quickly adopt these methods are the ones who will get the most out of them; but even they will benefit for only a short time if they do not get busy in the work of educating the boys who are to take the places of the men now in their workrooms and the ones who are to provide for the inevitable growth of the printing business as the public realizes its value as a labor-saving proposition in the smaller business houses, as well as in the offices of the big corporations.

THE COWARD PRINTER-MAN.

BY G. W. TUTTLE.

He was a coward printer-man,
He was afraid of work,
And little things he'd leave undone —
This coward and this shirk.

He often said: "It's good enough!"
Instead of "Very best!"
Soon were his patrons "Scarce enough!"
And he had time to rest.

And now, alas! on other foot
The boot must surely be —
The work's afraid of printer-man,
Or so it seems to me.

RESULTS OF THE LETTER-HEAD CONTEST

First: FRED SPRINGFIELD, Houston, Texas

Second: C. R. JOYNER, Macon, Georgia

Third: JAMES A. DEAN, Macon, Georgia



ANOTHER popular contest, conducted by THE INLAND PRINTER, closed November 15. Over one hundred designs were submitted by sixty-seven compositors in the contest for a letter-head for the National Editorial Association. Considering the fact that there were only three prizes offered, and these comparatively small, this is a good showing and indicates a lively interest in these typographic contests. It is the hope of THE INLAND PRINTER that future contests will prove as interesting.

Each of the six judges was instructed to select from the specimens the five which he considered the best in order. First place by a judge gave a specimen five points; second place, four points, and so on. Twenty-one of the specimens were considered by the judges. The judges, with their selections according to the numbers given the specimens, are as follows:

H. C. Hotaling, executive secretary, National Editorial Association, Mapleton, Minnesota: 1—No. 86; 2—No. 50; 3—No. 89; 4—No. 24; 5—No. 17.

1, 2.—Arthur C. Gruver, Pittsburgh, Pennsylvania.

3.—L. H. McNeil, The Gray Printing Company, Fostoria, Ohio.

4.—Edward C. Sterry, Journal Press, Inc., Jamestown, New York.

5.—Henry Moorhead, Little Rock, Arkansas.

6, 7.—A. Bergseth, Cheyenne, Wyoming.

8, 9, 10.—Carlton C. Schultz, Batavia, New York.

11.—Emil George Sahlin, The Roycroft Shops, East Aurora, New York.

12.—David L. White, Turner & Porter, Inc., Buffalo, New York.

13, 14.—C. R. Joyner, The J. W. Burke Company, Macon, Georgia.

15, 16.—D. M. Benton, The J. W. Burke Company, Macon, Georgia.

17, 18.—James A. Dean, J. W. Burke Company, Macon, Georgia.

19, 20, 21.—B. W. Radcliffe, The J. W. Burke Company, Macon, Georgia.

22.—Joseph L. Dellwardt, John P. Grampp Press, Buffalo, New York.

23, 24, 25.—Henry E. Krieger, Printing Department, Travelers Insurance Co., Hartford, Connecticut.

26, 27, 28.—Ansel P. Shively, Dunkirk, Ohio.

29.—Frederick Lahm, Printing Department, The Royal Tailors, Chicago, Illinois.

30.—H. J. de Bock, Hartford, Connecticut.

31, 32.—E. R. Stephens, *The Standard*, Hoosick Falls, New York.

33, 34.—C. Garrett Miers, Allentown High School Print Shop, Allentown, Pennsylvania.

35.—Bertha N. Fisher, Times Publishing Company, Houlton, Maine.

36.—L. U. Ricketts, Greensboro, North Carolina.

37.—Harry E. Ostmark, The Essex Press, Newark, New Jersey.

38.—Edmund F. Krauss, Newark, New Jersey.

39.—C. T. Heninger, Fred L. Kimball Company, Waterloo, Iowa.

40.—E. C. Cannady, Fred L. Kimball Company, Waterloo, Iowa.

41.—W. M. Oungst, Fred L. Kimball Company, Waterloo, Iowa.

42.—L. E. Dennison, Toronto, Ontario.

43.—Ronald T. Streeter, Commonwealth Press, Worcester, Massachusetts.

44.—Millard F. Slater, Welch Publishing Company, Welch, West Virginia.

45.—A. Sagermann, Service Printing Company, Canton, Ohio.

46.—H. A. Petersen, *Newman Grove Reporter*, Newman Grove, Nebraska.

47.—W. U. S. Gerhart, Department of Printing, Glen Mills Schools, Glen Mills, Pennsylvania.

48.—Oscar Queen, Denver, Colorado.

49, 50.—Joseph Lenny, R. P. Shortz Co., Philadelphia, Pennsylvania.

51.—Joseph Collins, with M. B. Brown, New York city.

52.—H. S. Ahlstrom, Journal Press, Inc., Jamestown, New York.

53, 54.—Harry E. Shrope, Phillipsburg, New Jersey.

55.—William Eskew, Eskew Job Print, Portsmouth, Ohio.

56.—T. George Middleton, Pleasantville, New Jersey.

57.—Biggers, The Printer, Houston, Texas.

58.—E. R. Stephens, *The Standard*, Hoosick Falls, New York.

59, 60.—H. H. Foster, State Reformatory, Anamosa, Iowa.

61.—William P. Purcell, State Reformatory, Anamosa, Iowa.

62.—Jesse Ault, State Reformatory, Anamosa, Iowa.

S. A. Bartels, manager, department of advertising typography, Fred Klein Company, Chicago, Illinois: 1—No. 86; 2—No. 21; 3—No. 55; 4—No. 103; 5—No. 74.

Jay Glenn Holman, service department, Buckley, Dement & Company, Chicago, Illinois: 1—No. 13; 2—No. 18; 3—No. 38; 4—No. 69; 5—No. 6.

Harry Hillman, editor of THE INLAND PRINTER: 1—No. 86; 2—No. 71; 3—No. 15; 4—No. 74; 5—No. 14.

J. L. Frazier, editor, Job Composition department of THE INLAND PRINTER: 1—No. 17; 2—No. 18; 3—No. 14; 4—No. 3; 5—No. 86.

Walter Wallick, associate editor of THE INLAND PRINTER: 1—No. 14; 2—No. 86; 3—No. 49; 4—No. 37; 5—No. 17.

The five positions of honor are shown herewith:

Rank.	NAME.	ADDRESS.	No.	Points.
1	Fred Springfield.....	Houston, Texas.....	86	20
2	C. R. Joyner.....	Macon, Georgia.....	14	9
3	James A. Dean.....	Macon, Georgia.....	18	8
4	James A. Dean.....	Macon, Georgia.....	17	7
5	C. R. Joyner.....	Macon, Georgia.....	13	5

Below we print the names of all the contestants, together with the numbers of their designs, and on the following two pages the prize-winning specimens, and some of the leading designs, are reproduced. Our readers can draw their own conclusions as to the specimens they consider the best.

63, 64.—Harvey Southern, State Reformatory, Anamosa, Iowa.

65, 66.—Ben Wiley, Charleston, Illinois.

67.—W. F. Corenke, Portage, Wisconsin.

68, 69, 70, 71, 72, 73.—A. Sagermann, Service Printing Company, Canton, Ohio.

74.—A. C. McKellar, Dennison-McKellar Company, Stockton, California.

75.—William Glass, Ralston Industrial School, Pittsburgh, Pennsylvania.

76.—Thomas Gibson, Ralston Industrial School, Pittsburgh, Pennsylvania.

77.—Lloyd Morris, Ralston Industrial School, Pittsburgh, Pennsylvania.

78.—Francis Frank, Ralston Industrial School, Pittsburgh, Pennsylvania.

79, 80.—W. R. Black, Windsor, Ontario.

81.—William George Coulls, London, Ontario.

82, 83, 84, 85.—John McIntyre Murray, Young & McCallister, Los Angeles, California.

86, 87.—Fred Springfield, Frank B. McCurdy Company, Houston, Texas.

88.—Melim R. Smith, The Grit Printery, Wichita, Kansas.

89.—A. Houle, Ottawa, Ontario.

90.—William H. Richards, Schnepf & Barnes, Springfield, Illinois.

91.—Robert J. Bantle, St. Louis, Missouri.

92.—David J. Lesler, The Sutton Press, Inc., Pittsburgh, Pennsylvania.

93, 94.—R. E. St. Clair, The Paragon Press, Montgomery, Alabama.

95, 96.—Ezra R. Singleton, Niagara Falls, New York.

97.—Charles K. Flaskamp, Instructor in Printing, Lincoln High School, Cleveland, Ohio.

98.—H. L. Osborne, Los Angeles, California.

99.—George W. Glenn, Duluth, Minnesota.

100, 101, 102, 103.—Morris Reiss Press, New York city.

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NO. 17—FOURTH PLACE. BY JAMES A. DEAN.

"TEN THOUSAND MEMBERS IN 1920"

NO. 86. FIRST PRIZE. BY FRED SPRINGFIELD.

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NO. 13—FIFTH PLACE. BY C. R. JOYNER.

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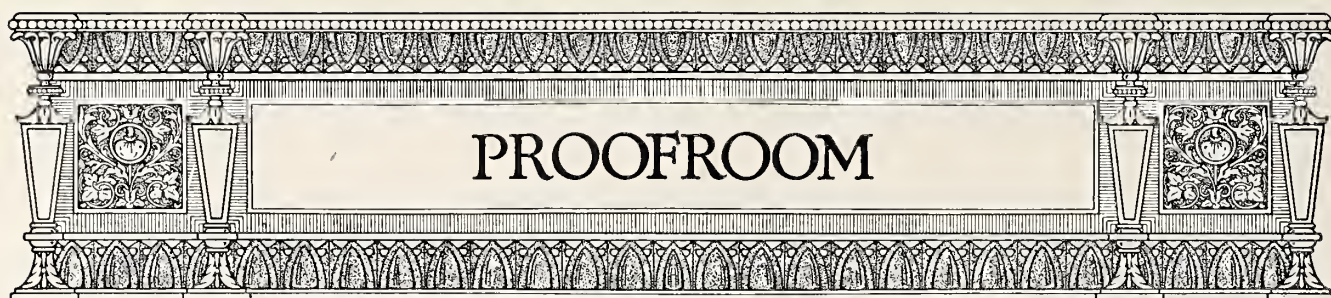
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NO. 71. BY A. SAGERMANN.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Form of Indefinite Article.

C. E. S., Wilmington, Ohio, writes: "In setting an article recently, I came across the following sentence: 'A unique decorative scheme has been,' etc. In setting this article I made it read 'An unique,' etc. It was marked on me. Will you please tell me if I am correct or not, and if not why not?"

Answer.—It was not correct to set the sentence different from copy. The proofreader was right in marking it, and would have acted wrongly in leaving it unmarked. And the same would have been true of the reverse action. When the copy says "an unique" it should be so printed, and when copy says "a unique" it should be so in print. My answer takes this seemingly neutral form because, while I hold one mode of expression to be right and the other wrong, and while I am convinced that my choice is upheld by prevalent usage and common sense, it is equally true that many real scholars make the opposite choice and are just as strongly convinced that they are correct. It is nearly universal American usage to speak and write of a unique thing, and very common British usage to write of an unique thing. Gould Brown expresses what I hold to be the common-sense rule as follows: "A is used in preference to an whenever the following word begins with a consonant sound; as, a man, a house, a wonder, a one, a yew, a use, a ewer. Thus the consonant sounds of *w* and *y*, even when expressed by other letters, require *a* and not *an* before them." Elsewhere he says: "It is the sound only that governs the form of the article, and not the letter itself." Plainly, according to this, our correspondent was not correct, and his copy was correct. It is risky for a compositor to set anything different from copy, also for a proofreader to change anything from copy, except the plainly accidental errors that admit no question. Cases like that here considered are peculiarly liable to difficulty, because practically every writer is sure that his way is the correct way, and can easily find support for it in the best literature. In my own speech or writing, "a unique" anything will always be the form of expression; but as a proofreader, working on ordinary commercial work in ordinary circumstances, when copy has "an unique" I shall always leave it so, simply because the proofreader's security rests largely on adherence to the form in copy. I can not refrain from saying, most emphatically, that in my opinion the only way really to correct any such use is to change "an" to "a," and not the contrary action of our questioner.

Bad Manners and Capitals.

A morning newspaper recently published a letter to the editor which I quote in full: "Some years ago I wrote a little letter to you in the interest of honoring such words as father and mother with capitals when capitals are due. When these words are used as proper names they have as good right to the initial capital as any other names, yet this distinction is commonly denied them. The ordinary novelist will write a child's nickname for his dog with a capital and the child's name for his mother with a small *m*, 'Look, mamma, look at Wag!' That is nothing less than an iniquity, but it is common in the books, magazines, and newspapers of the day. There are persons incapable of appreciating the distinction between the expressions 'I said to my father' and 'I said to Father,'

and such persons will always write father with a small *f* because it is so printed in the dictionary. But I appeal to you and your intelligent readers and writers to regard this real distinction and to discountenance a prevalent exhibition of bad manners in writing. Beginning proper names with capitals is not a matter of meticulous nicety, but of ordinary decorum."

This presents pretty clearly one man's opinions, but that man makes some assertions which many others will not accept as true, especially that father and mother are, in certain uses, proper names. Usage is certainly divided, and it seems to be impossible to ascertain which practice prevails. We shall gladly welcome a number of letters with full expression of opinion on all the questions raised by the protest as quoted. I shall here state my opinion, and hope it will not prevent any one from expressing any opposite conviction that may be thought worth while.

I favor the use of capitals as indicated in the quotation, but can not understand how the words in question can be proper names. Another puzzling matter is the assertion of iniquity in writing any word with a small initial letter. It seems to me that iniquity might be reasonably charged, but not iniquity. And the charge of bad manners in such a case is beyond my comprehension. The whole subject seems to be of a trifling nature until one realizes what a large body of practice may be affected, for the few words mentioned are exactly like a great many others, which should all be treated in the same way. I can not see how considerations of dignity enter into these questions. Neither Father nor Mother seems a bit more dignified than father or mother, and the same is true of King and king, General and general, and many more.

Possessive Form.

R. E. W., Carthage, Missouri, writes: "We have had a good deal of discussion at our print-shop about a sentence like this: 'Mrs. Thomas' paper dealt with the American Indian.' I think the apostrophe after 'Thomas' is sufficient, but our other operator insists there should also be an *s* after the apostrophe, thus: 'Mrs. Thomas's,' etc. I think when there is an *s* before the apostrophe in forming a possessive there should not be one after it. Also, I think that a noun ending in *z* or *x* comes under the same rule as one ending in *s*. Am I right or wrong in these things?"

Answer.—According to my opinion you are wrong in these things, and the apostrophe and *s* should be used in each instance. The omission of the extra letter, however, is very common, although I think it is not prescribed by any good grammarian. The difference in practice has existed with practically no change since the time when the apostrophe was first used for the possessive, but always with the weight of authority favoring the apostrophe and *s*, as in "Thomas's." So strongly was this favored by Gould Brown, a grammarian whose decisions have been adopted unchanged by many later writers, that he even asserted that O. B. Peirce, who published a grammar in 1840, had not yet learned to write the possessive case of his own name correctly, because Peirce called his book Peirce's Grammar. Bullions's Practical Grammar also is an old one, but Bullions's observation on this subject might just as aptly have been written today. He said: "There is considerable

diversity of opinion and usage on this point. Some few [he should have said a great many] insist on retaining *s* after the apostrophe in every position; as, 'Xanthus's stock of patience.'—*L'Estrange*. Others drop the *s* only before a word beginning with an *s* or an *s* sound; while others drop the *s* wherever the use of it would produce harshness or difficulty of pronunciation. Though in this last the usage which omits the *s* is less prevalent and less accurate than that which retains it, yet, from the sanction it has obtained, from the stiffness and harshness which retaining the *s* often occasions, and from the tendency in all spoken language to abbreviation and euphony, it seems destined to prevail against all arguments to the contrary." When such prevalence can be proved—as it can not be now—I shall change my practice, though not my preference, and write Thomas' instead of Thomas's. The only safe practice for operator or proofreader now is to follow copy, unless specially instructed to use one form always, or in a particular work, regardless of copy.

EVEN A PROSPECT LIKES TO SEE HIS NAME IN PRINT.

BY CLARENCE T. HUBBARD.

"Show your prospect his name in print and your sale will be helped along by a good percentage." So advises the star salesman of a New England print-shop. Whenever this enterprising salesman has finished his rounds of regular customers he devotes all the rest of the time toward developing new business. Instead of merely calling on the head of a concern for the purpose of talking over matters regarding printing, he always makes it a point to bring some specimen of printed matter especially arranged to fit the house he is soliciting. It may be a "dummy" of a suggestive booklet, it may be a set of rules for distribution among the employees, or it may be just a sample of plain engraving. Whatever the sample is, this salesman makes it a point to have the prospect's name printed in somewhere.

"The man you are after, no matter whether he is a coal dealer, a grocer or a bank president," says this sales maker, "will always show some interest when he sees *his* name in cold print."

The strange part of it is that most of the men he solicits are executives and storekeepers who have their names in print constantly, and generally on paper lying about on their desks, to say nothing of letter-heads, bill-heads and the like. Yet having their names on a new form of printed matter seems to be a key of attraction.

The name alone won't fatten the salesman's commission account, but the name plus a little diplomatic salesmanship will. In fact, this particular salesman has on record a big order secured through this idea applied to "appointment sheets." He ran across a ruled sheet in an insurance executive's office which bore the heading, "Appointments." Under this heading was the executive's name, his title and a line for the date. The rest of the sheet was given over to ruled lines, with both sides ruled off under headings useful in marking the time of each appointment.

The official on whose desk he found this "appointment sheet" gave him an order for some of the sheets bearing his own name in place of the man's name then printed thereon—it was a form the executive had picked up elsewhere. As the official had no objection to the salesman using the idea it proved a seller. Having a large quantity of the sheets printed, the salesman arranged to have samples printed bearing the names of various prospects. Approaching these prospects—busy business men—he exhibited the "appointment sheet" and explained its value. The executives solicited immediately evidenced interest when observing their name already in print, and he secured numerous orders. The outstanding feature of the orders was the fact that they came from houses some of which had their own printing-presses. "Have something worth while to show your new prospect," advises this printing sales star, "then fill in his name in proper type and your sale is half made."

WALTER WILLIAMS—PRINTER-EDUCATOR.

BY CHARLES S. BROWN.



ONE day during the early seventies a boy of twelve years walked into the office of the Booneville (Mo.) *Topic*, and asked for the position of "devil." The editor, who was also the proprietor, looked the lad over and finally bargained to teach him the printer's trade, and pay him a salary of 75 cents a week. That boy was Walter Williams, who since that time has faithfully followed the calling of the "art preservative of all arts," and while so doing has risen to be ranked among the world's leaders of thought and education.

To the writer of this biographical sketch, Mr. Williams recently said: "Yes, sir, I was a printer's 'devil' in the office of the *Booneville Topic*. My salary was 75 cents a week, and I can say that I earned that salary, whatever may be said as to my earning salaries since that time. My work was that which falls to the lot of 'printer's devils'—washing rollers, sweeping floors, building fires, sawing and splitting wood, running errands, feeding the Country Campbell press, and pulling the Washington hand-press. I mastered the 'devil's' work and later became a job-printer; afterwards a newspaper writer, reporter, editor and publisher, with experience on the St. Louis, Kansas City and New York newspapers; in fact on newspapers throughout the world."

In 1908 the curators of the University of Missouri elected Walter Williams dean of the School of Journalism, the first school of journalism to be organized in the world. Dr. Williams has held this position since that time. There are now over three hundred students in the School of Journalism of the University of Missouri, and the attendance increases annually.

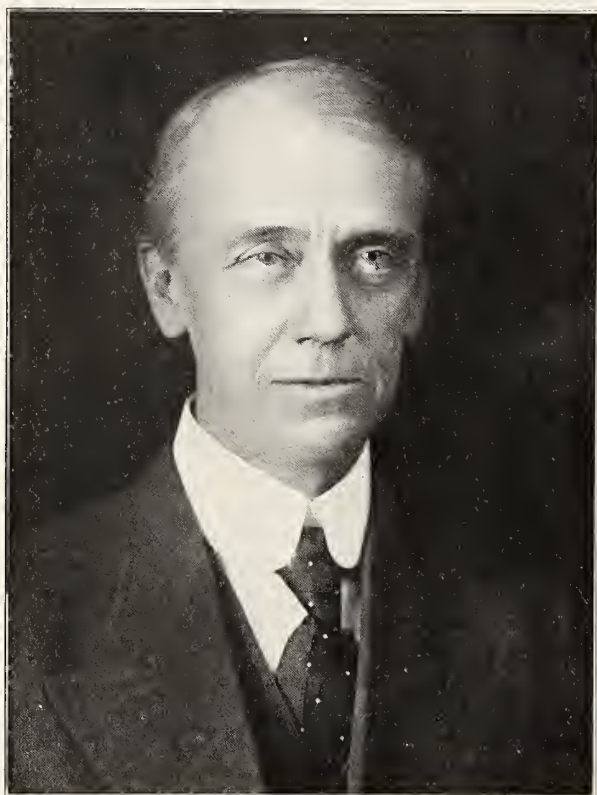
Walter Williams has made two trips around the world; first in 1902-1904, as commissioner of the St. Louis exposition to the foreign press, traveling in the interests of the exposition; later, in 1913-1914, as a Fellow of the Kahn Foundation for Foreign Travel of American teachers. He has visited the capitals and many of the smaller cities and towns of the following countries: Canada, Great Britain and Ireland, France, Belgium, Holland, Germany, Russia, Austria-Hungary, Switzerland, Italy, Turkey, Egypt, Ceylon, India, Burma, the Federated Malay States, the Straits Settlements, Java, Australia, New Guinea, the Philippine Islands, China, and Japan. In his travels, Dr. Williams has called at the offices of more than 2,000 newspapers printed and published in the countries visited.

Prior to his tours around the world, he was editor and part owner of the *Booneville Advertiser*, 1884-1889. The writer of this sketch, at that time a traveling salesman for a printers' supply house, sold supplies to Mr. Williams while he was connected with the *Advertiser*. He was later editor of the *Columbia (Mo.) Herald*, the *St. Louis Presbyterian*, and the *Daily State Tribune*, of Jefferson City, Missouri, and he established *The Country Editor*, a monthly publication, in 1895. Dr. Williams has also been active in organization matters, having been president of the Missouri Press Association in 1887, and of the National Editorial Association in 1895; in 1902 he served as president for North America at the International Press Congress, Berne, Switzerland; and was the organizer and first secretary of the World's Press Parliament at the St. Louis exposition in 1904. In 1915 he was chosen as the first president of the Press Congress of the World, at the same time being a director in the International Press Congress, San Francisco. Dr. Williams was chairman of the Executive Board of the curators of the University of Missouri from 1898 to 1908, when he was elected dean of the School of Journalism. He is a member of the *Autour du Monde* (Paris), the National Press Club (Washington), and is a Fellow of the British Institute of Journalists.

Dr. Williams' writings include: "How the Cap'n Saved the Day," "Some Saints and Some Sinners in the Holy Land"; also several historical works: "The State of Missouri," "History of Missouri," "Missouri Since the Civil War," "Eloquent Sons of the South," "From Missouri to the Isle of Mull,"

"History of Northeast Missouri," "History of Northwest Missouri," "The Practice of Journalism" and "The World's Journalism," published in 1911 and 1915, also are his productions.

The foundation of Walter Williams' education started in the printing-office. It seems only fair that the printer should be given a leading place in educational matters, since he stands out prominently as the developer of the mentality of man. The printer is the educator of students, school-teachers, college professors, tradesmen, business men, professional men, statesmen, and presidents. Printers have revised the speeches of senators



Walter Williams, LL.D.

Printer, educator, traveler, author, dean of the School of Journalism, University of Missouri, Columbia.

and congressmen, and have corrected them in grammar and punctuation so that the reader could get the real thought of the orator.

Among those who stand out prominently in the printing and journalistic world we find the names of Benjamin Franklin, John Quincy Adams, Daniel Webster, Horace Greeley, James A. Garfield, Charles A. Dana, William McKinley, Joseph Pulitzer, Joseph Medill, Robert W. Patterson, and the subject of this sketch, Dr. Walter Williams.

Says Dr. Williams: "Journalism is the portrait record of the life and interests of humanity, the expression of contemporary thought, the interpretation of a people's heart and mind. Sometimes the record is blurred or blotched, the expression distorted and unfair, the interpretation stifled and inaccurate. The journalist, who is by turn and in different places, recorder, advocate, buyer and seller of news, entertainer, judge, tribune, teacher, interpreter, public servant, has all countries for his own. Sometimes, because of fault or circumstance beyond his control, he gives undue emphasis to one or another aspect of his kaleidoscopic calling. Journalism, universal in its concern, existence, and appeal, is a world professor. As a world professor it is fairly representative of the world. Altogether, whatever the apparent conceptions, journalism is everywhere better than the average man would make it, even if it has not everywhere attained to what the best would wish. And the tendency in the world's journalism is toward the higher things."

Let us pause and think of the progress the world has made since the art of printing was discovered four hundred years

ago. Then it was that the first book was issued from the press, yet we have proofs that the principles upon which printing was ultimately developed existed among the ancient Egyptians and Assyrians. The Chinese took it up later, and finally Gutenberg, through his master mind, forged ahead with inventions that gave something broadening to the intellect and strengthening to the mentality of the human family.

Linking up the history of the development of printing with the history of the progress of mankind, we find that as printing has been allowed to flourish, man has made greater and more rapid progress, civilization has advanced. On the contrary, when printing has been suppressed and efforts have been made to prevent the spread of the printed word, mankind has retrograded.

Russia, with its millions of human beings with undeveloped minds, will never reach a high standard of civilization until the printer and the journalist are sent to her in vast numbers. The writer firmly believes that, within the next ten years, twenty thousand newspapers will be started and published in Russia. The people will learn to read, and then will the development of their mental being be fitted for better and higher things. It was a printer who said, "The people's laws define usages, ordain liberty, teach reverence and obedience, establish justice, and are founded on common sense and honesty." When twenty thousand newspapers start in Russia, her people will learn that these words are true.

All of humanity with an undeveloped mentality through lack of knowledge of the right of world affairs, can only be set right by honest, clean printing and journalistic propaganda. That remedy should commence with the awakening of the child's sense of reason and the broadening of his intellect as he advances in years.

Walter Williams, the first dean of the first school of journalism in the world, is nobly doing his utmost to develop the minds of the young people who attend the University of Missouri, so that they may go out to the nations of the world and, through journalistic work, plant the seed for the good of humanity, and Walter Williams, the printer-educator, will go down in the world's history as a benefactor of the peoples of the world because of his efforts in behalf of humanity.

SPECIAL EDITIONS.

When it comes to pass that a blight has laid hold upon the Sanctum, and the Till no longer gives forth the cheering whisper of Contented Currency, and the two Uneasy Dimes quarrel with one another for sole possession—

When the Heaviest Advertiser is in the East Buying Goods—

When the Job-Presses no longer romp—

Between the days of the Wedding Cards and the Great Fall Auctions—

In the evil doldrums by the Trade called Dull—

Then comes the happy Vision of the Special Edition.

Upon the cover of a Dummy appears the portrait of a Damsel of great Comeliness, one unused to baking bread, perhaps, but an ardent disciple of Georgette and the Marcel—

Or perhaps a picture of Uncle Sam—

Or that of a Grim Goddess surrounded by Vegetables and Farm Machinery—

Or that of a Veteran of the Argonne—

And within are many pages wherein the merchants may tell the world—

And the town tightwads fall for their Pictures—

And there is Much Cussing—

And Running Out of Sorts—

And then the Day of Publication!

And the Banker's sad but firm refusal to take any more deposits, as his vaults and cellar and woodshed are now filled with funds from the Sanctum—

And you step proudly home, hand the wife a dollar—

And she points out five typographical errors—

And you slink out upon the piazza to smoke and reflect—

That is life in the Sanctum!—*Roe C. Chase.*



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

X—INTERPRETATIVE DISPLAY—A SUMMARY.*



DISPLAY, as previously stated, has two prime objects — to interpret and to attract. The preceding articles of this series have been largely devoted to a consideration of display in its capacity for interpretation — that is, assisting the mere words by forms of arrangement, in effect like an extended system of punctuation, in such manner as to imitate inflection and gesture in oratory. The second object of display — to attract attention — remains largely to be considered. It involves a dressing up of the bare setting of type by ornament and harmonious association of parts in such manner as to make

the composition as a whole pleasing to the eye of the reader and therefore effective in drawing attention.

Fortunately, both objects, interpretation and attraction, may be attained at the same time and frequently by the same means. This does not mean that success in form and style involves success in interpretation as well, or that a setting made with the sole object of interpretation in view necessarily carries with it an appearance such as will effectively attract the eye. In the design of Fig. 1, appearance seems to have been the dominant consideration, with little thought of clarity of expression, while in Fig. 2 the objective seems to have been interpretation without so much attention to effectiveness of appearance. Neither can be considered *wholly* successful — complete success in type-display can only be attained by an

Your Goods are on Sale



OUR PROFITS are dependent on the selling of them. Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising.

Therefore, be judicious.
Issue advertising that
will SELL your goods.

Your Goods are on Sale

*Your Profits are Dependent
on the Selling of Them*

Intelligent advertising is the lever
that starts selling on a large scale.
Your profits are in proportion to
the selling power of your advertising.

Therefore, *Be Judicious*

Issue Advertising
that will

Sell Your Goods

intelligent blending of the two features of interpretation and attraction in the same form.

While it must be admitted that the qualities of display which attract the reader's attention are the first to serve, and must complete their work before reading is begun and type may interpret, the interpretative qualities are plainly the more fundamental.

Furthermore, the fact that the attracting qualities function first is no reason why they should be determined upon first. At the outset, see that the type says what it has to say clearly and distinctly, and with proper emphasis, and when that is assured — and not until then — give it all the grace, beauty and distinction that you can. By all means embellish your type-page with appropriate decoration if it will help the effect of what you are saying, if it will be good to look at and invite attention; but don't use decoration merely for the sake of ornamentation, or because it will add something supposedly artistic to the form. More important still, never use decoration which overshadows the impressiveness of the advertising message contained in the type.

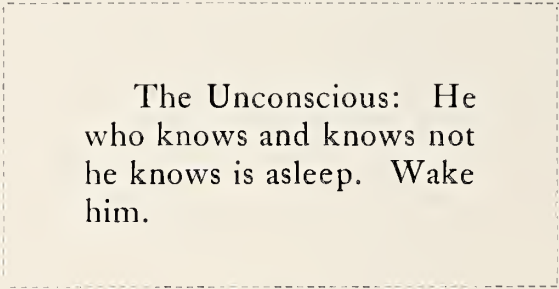
Inasmuch as the interpretative qualities are the more fundamental, they have been considered in advance of the qualities which serve only to attract. The latter are largely bound up in the fundamental principles of form and design — shape harmony, tone harmony, balance, proportion, etc. — and other features which, although scarcely meriting the term "principle," exert some influence in attracting attention. This giving consideration to the quality which functions first is not prompted by an opinion that interpretative display can function alone and within a displeasing, hence unattractive, form, but especially because it forms a basis from which the devices of display which produce good form may be most logically built up. Furthermore, the great majority of compositors and designers of type-display already have a better understanding of, and are more successful with, the devices that attract than with those which interpret. There is great need for the understanding that the sense of things as well as the sight may be assisted by the intelligence of the display.

Therefore, before taking up the consideration of those devices of display which have their effect in attracting attention, it seems advisable to go over again those numerous devices which tend to make type-display clear, direct and certain. For convenience in later reference, which will be required, a letter is placed before each of these devices, which are as follows:

- (a) The employment of type-faces that are legible.
- (b) The use of a single series or a few harmonious faces for unity of effect.
- (c) Providing distinction, thereby effecting emphasis, by employing contrast of "white and black."
- (d) Providing distinction, thereby effecting emphasis, by employing contrast of "big and little."
- (e) Providing distinction, thereby effecting emphasis, by employing contrast of "far and near."
- (f) Providing distinction, thereby effecting emphasis, by employing contrast of "different faces."
- (g) Subordinating the parts of minor importance in order to give chief points recognition at a glance.
- (h) Maintaining a logical order among the parts by presenting "one thing at a time."
- (i) Treating a complex piece of display as made up of a number of smaller displays, properly related, and each a simple piece of display in itself.
- (j) Placing white space between lines, making indentions, etc., for the purpose of providing "illumination."
- (k) Employment of margin to preserve unity.
- (l) Using capitals in headings for emphasis and dignity.
- (m) Making changes between capitals, lower-case and italics for distinction and emphasis.

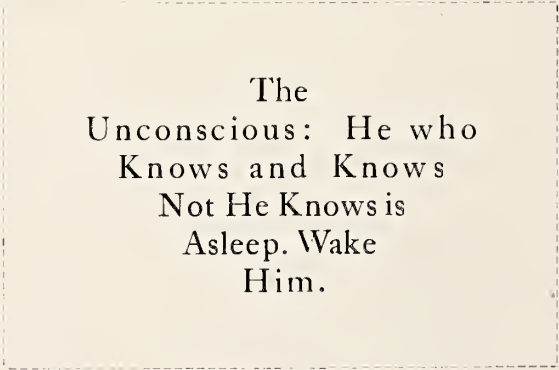
The reader must not consider for a moment that all the foregoing devices of interpretative display, which tend to make words in print clearer and more quickly and surely understood, should be employed in every form on which he works. All of them will not always be required, for quite frequently a choice will have to be made between them. For instance, it may be a question whether to set an important line in a bolder face (c), a larger size (d), or in a different face entirely (f). In an open display with plenty of space the contrast of "big and little" will generally suffice to give the important lines due prominence, whereas if there is more matter it may be necessary to resort to the contrast of "black and white." The contrast of "different faces" should seldom be employed, and then as a general rule only in the one big display point for the sake of distinction or in the very subordinate parts of the display where it is considered that a line, perforce in small size, should have considerable prominence, under which conditions that form of contrast may be employed. However, it might prove interesting to consider how many of these devices may be employed in the simplest form of type composition.

In illustration of these points Figs. 3, 4 and 5 are shown. In Fig. 3 we have a short piece of copy set in one paragraph, and without display. In reading it the first time the chances



The Unconscious: He
who knows and knows not
he knows is asleep. Wake
him.

FIG. 3.



The
Unconscious: He who
Knows and Knows
Not He Knows is
Asleep. Wake
Him.

FIG. 4.

are a pause will be made at a point where none is intended and where it will cause the reader to misunderstand, at least to fail to understand clearly, in which case it can not impress him forcibly. The same matter may be displayed in a symmetrical manner, and in a form which is pleasing to the eye because of its attractive pattern, and yet prove no clearer on first reading, if indeed it is not harder to read (Fig. 4). This example demonstrates clearly that display for the sake of form alone does not necessarily enable the reader to understand the message clearly and quickly.

In contrast with Figs. 3 and 4 take Fig. 5, which has been prepared with some care as to interpretation. It can be read quickly and easily, and the thought of the writer may be clearly and quickly grasped by the reader.

Let us see, now, what devices of display for interpretation are involved in the arrangement of Fig. 5. First, we will note that it is legible (a) because of the use of a plain old-style

roman for all except the heading, which is in black letter. (A little black letter as here used is legible enough, though too large use of it, like roman capitals, should be avoided because it is difficult to read, owing to the complex character of the letters.) Unity in Fig. 5 is secured largely by the margin of white space around it (k), although the harmony between the type-faces used (b) has its effect to that end also. Since the copy is brief there is little need for subordination, one of the important devices in the list, it being employed only to bring out the heading, which is given distinction as well as emphasis by contrast of faces (f), although the space between this line and those below, somewhat greater than that between the lines of

larger spaces flanking the short word "and" separate the phrase "He Who Knows" from the phrase "Knows Not He Knows" quite as effectively as if the two lines remained in their respective positions and the space between were entirely blank. Line 5 is spaced farther from line 4 than the lines above are from each other because "is asleep" is longer than "and" and therefore would not allow sufficient space below line 4 if spaced the same as the lines above.

There are other reasons for varying the spacing between lines than the general illumination of the type-design. For example, the increased space between lines 4 and 5 separates the long subject of the sentence, lines 2, 3 and 4, from the short predicate "is asleep." Such separation might be justified as having grammatical authority even though not demanded by punctuation. It would be quite the natural thing to pause before "is."

So far as is possible, display should give printed matter the clearness of good speech. Type is to written speech what sound is to spoken words, the pitch, softening or emphasizing the tone, ranging from one phase to another harmoniously. These qualities that make up inflection, and which are almost equal to gestures, have their counterpart in type-faces and their environment and blending. They are available to every compositor and designer of advertising, and success in type display is in direct proportion to the extent to which they are given consideration.

Let us then take up Fig. 5 in this light and see what we discover. First of all, the subject is announced in a tone and manner different from the rest. This is accomplished in display by a contrasting face of type (f) and a little larger size of type (d) and a distinct separation of white space (e). The line "He Who Knows" constitutes a speaker's natural first division of the matter, with the word "Knows" emphasized, which emphasis is provided in our display by the change to italic (m). Quite as naturally another pause would ensue after "Knows Not He Knows," which is likewise a separate line in the display, repeating the emphasis previously placed on "knows" by the use of italic (m). Italic, a compact, running letter, suggests a speaker's hurrying or "huddling" of words. The italic letter is much used where it is desired to give a graphic representation of the quality of quickness, the very nature of the letter's construction being suggestive of speed and quick movement.

A good orator, who impresses his thoughts on the minds of his hearers by the clearness of his enunciation, and by placing significant stress on the important words, would speak "is asleep" deliberately in order that it might "soak in," so to speak, and with a lowering of the voice. "Wake Him," an ejaculation, suggests a louder and more emphatic tone, and, in order that it may approximate the effect of the speaker, requires a little stronger letter, namely twenty-point instead of eighteen-point. Owing to this increase in size, and the fact that the line is set apart somewhat from the rest of the display, it can be seen that it has a force at least approximating that of the spoken words.

It may appear that the points above made are somewhat too finely drawn, especially since the copy is brief and does not permit the use of bolder contrasts commonly employed in displaywork. They are shown here in the simplest form possible in order that their significance may not be overlooked. As a matter of fact, the principles outlined and involved apply not only to small displays of a more or less refined nature, but more emphatically to larger forms of a more complex nature. They are applicable to closely-set matter as well as to open displays, but if illustrated at the start in such forms, where there might be a multiplicity of considerations, their effect might not be so readily apparent to one giving them consideration for the first time. The tendency might then be to overlook important points when attention to such a great number was required.

^① The Unconscious
^② He Who *Knows*
^③ and
^④ *Knows Not He Knows*
^⑤ is Asleep.
^⑥ *Wake Him.*

FIG. 5.

roman (e), increases the emphasis, which is further augmented by the fact that the heading, in addition to being set in a different face, appears in a slightly larger type (d) than the lines which appear below.

All the lines in Fig. 5 are more emphatic and clear because of the distribution of white space (j) throughout the form. Just as the margin of white space (k) which surrounds the group of lines as a whole provides an effect of unity, and, as will be demonstrated later, causes it to attract greater attention, so subordinate or interior marginal spaces around the several lines cause them to stand out in a manner comparable to the admission of light amidst any collection of dark objects. We are able to recognize words better because of the spaces between them, and in like manner we are better able to recognize the groups of words in lines when those lines are set off as entities by reason of the white space that surrounds them. This is in addition to the effect produced by the lines being of different length. As a matter of fact, it is not so much because the long lines of display such as in Fig. 5 are longer than their neighbors that they are more emphatic as because of the greater white space above and below them. In this example, lines 2 and 4 are quite long compared to their neighbors 3 and 5, and it will be noticed that the spaces which extend in from the sides of the short lines and stand above or below, or both, the long lines have a readily recognized value. As a matter of fact, the

The Printer-Artists

LONG life to the printer-artists! May their tribe increase! The saving remnant to whom printing is more than so much black ink on so much white paper! New and artistic ideas are theirs; they climb out of the ruts that have been beaten hard by the tramping of many feet; they leave the ink-bedaubed trails of their predecessors; they fear not to venture out into new business pastures; they are the Daniel Boones of Printerdom. There is distinction, difference, charm in their work; there is freshness, vividness, beauty, which makes it say with insistent voice: "Read me!" A business proposition set forth in such typographical beauty becomes an irresistible lure, "a thing of beauty and a joy forever," and ever calls to the human rivulets: "Flow into me!"

I love a fine job of printing as I love a painting by one of the old masters. Does it not sing to me as the mocker sings in the boughs of my pepper tree, and is it not as pleasant to my eye as the foam on the dancing stream? Why should there not be variety, and taste, and individuality in the printing art? Why not mix ideas and ink and get out of our typographical rut?

When we compare the work of the artist printers with some of the atrocious jobs that are perpetrated—jobs that need labeling, "This is a job of printing!" lest a man say "What is this?" and some fellow-mortal reply, "This is a huge blot on creation!"—we are strongly reminded of the old conundrum: "What is the largest room in the world?" and the answer: "Room for improvement."

Not every artist works on canvas or sees an angel in the common block of marble. A daub of ink is as distressing to some men as the work of an unskilled dauber upon canvas is to others. Thank the Lord for the printer-artists who have eyes, and taste, and ambition! Is not "variety the spice of life"? Look at the heavens above us; are there two fleecy clouds—argosies that sail the azure sky—whose contour is the same? Do we not gaze in wonderment and admiration at their countless forms?

Man alive, get out of the ruts lest they deepen into a grave! Climb out and get a new look, draw a new breath, do a new job. Give men an opportunity to say: "How refreshing! How tasteful! How different!" as they scan your work. Get out of Printer's Rut and try the sunshine of Variety Row—possibly you may find that it will open into Easy Street. Assuredly it will be pleasanter.

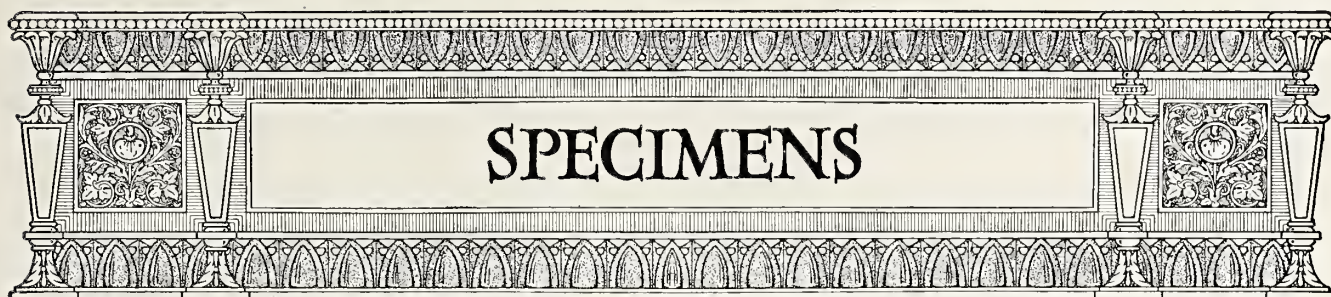


A printer-artist is much like an oasis in the desert. I well remember one, and the work he did for me—I still have a life-size picture of it hung in a choice place on memory's walls. He was as full of typographical ideas as an egg is of meat. "No two-alike jobs" was the rule of his office. There was always freshness, variety, newness in his work which charmed his patrons. Every job had its own individuality; it reminded me of the old proverb: "Every tub must stand on its own bottom." Each fresh job reminded me of a new morning—did you ever see two mornings that were alike? Every job of this printer-artist's had "Come again" written all over it. I had some jobs done elsewhere upon which the inscription read: "Stung again." To these words should have been added: "And in the same place!" But never again.

The artist-printer is adding to the happiness and comfort and prosperity of his fellows. His printing is a work of beauty and a joy forever. "Costs more!" some patron says. Yes, but what is it worth! This wise man considers value as well as cost—do not hold up cost so closely to your eyes that you are blind to real values of good printing!

Here's to the artist-printers! May their tribe increase and their purses wax fat and then more fat. May they hold up their heads high among men! May patrons gather as do bees to honey, and may real success hobnob with them! May their good impressions be permanent, then when they pass away we will erect an imposing stone to their memory, and carve upon it this inscription: "Here lies a printer-artist. 'Whatsoever thy hand findeth to do, do it with thy might.'"





BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

CORRECTION.—On page 329 of the December issue of *THE INLAND PRINTER* we reviewed a number of specimens from the Gray Printing Company, Postoria, Ohio, and presumably the work of L. H. McNeil. In a recent letter Mr. McNeil informs us that he had no part in the production of these specimens, as the majority of them were produced before his connection with the Gray organization. He also says that the credit for the excellent results obtained in the line of presswork belongs to Tom Hatchet, as all presswork in the Gray plant is produced under the latter's personal direction. We are glad to make this correction for the purpose of giving Mr. Hatchet full credit for the excellent presswork which he produces.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.—All the specimens you have sent us are uniformly excellent, and we have no suggestions to make which we feel sure would result in improvement.

THE DENVER ROCK DRILL MANUFACTURING COMPANY, Denver, Colorado.—*Keepintouch*, your employees' paper, is interesting in every way, and it is also well handled from the standpoint of printing.

W. T. PERRY PRINTING COMPANY, Cincinnati, Ohio.—Your blotter, "A little blotter now and then is useful to all business men," is most interestingly treated. Outside the title, printed in red from small type, the only other item is a half-tone reproduction of the firm's business-card, set diagonally across the right-hand side of the blotter.

CARL JOHANSSON, Stockholm, Sweden.—All the specimens you have sent us are of the quality kind, although we find especial interest in the menus, which are most interestingly treated. Plain typography is given style and beauty through excellent printing on attractive papers, in color suitable to the paper and to the nature of the subject treated.

QUICK PRINT SHOP, Cleveland, Ohio.—The specimens of your work are neatly composed and well printed. The style of type used, *Re-cut Caslon*, is a very good one, but where you have used it in combination with *Copperplate Gothic* the effect is not pleasing, for there is so little in common between the two styles that they can not be used together with good effect.

The Messenger, Collegeville, Indiana.—*The Messenger of the Most Precious Blood* has been quite well handled, considering the nature of the equipment at your disposal, which we understand is a drum-cylinder press which is not supposed to be capable of high-grade presswork. The cover, printed from a hand-lettered design, in deep green and silver, is attractive.

THE AMHERST NEWS COMPANY, Amherst, Ohio.—*The Bugle* is a fine school paper in all respects. The type-face used is decidedly legible, and it has been generally used for display of advertisements, as well as for text-matter. It is a style largely used for schoolbooks, we believe, for which purpose it was especially designed. Composition of advertisements is of a high order, and the presswork is thoroughly satisfactory.

V. E. GOLDSMITH, a sailor on the U. S. S. *Hannibal*, sends a copy of the interesting paper *The Owl*, published once a week by the sailors of the *Hannibal* and other submarine chasers. The copy sent us bears the date-line, "Lisbon, Portugal, April 12, 1910," and while it is not the class of workmanship we would expect Mr. Goldsmith to produce when on dry land, it must be considered satisfactory under the conditions with which he was confronted.

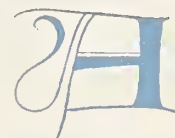
THE DUBOIS PRESS, Rochester, New York.—"Art in Dress," the fall and winter catalogue of men's suits and overcoats, produced for the Hickey-Freeman Company, is excellent. We have never seen better presswork on process plates, one of which appears on every right-hand page, and the printing of the text in black is beautifully uniform in impression and in distribution of ink. It is indeed a pleasure to examine such high-grade work.

R. O. VANDERCOOK, Chicago, inventor of the Vandercook proof presses and other devices for

printers, has two sons in their twenties who work closely with him in developing and promoting the sale of his product. One of them, E. O. Vandercook, age 22, does considerable printing of direct advertising for his father, and, while he has never earned a dollar at the printing business, he has executed some excellent work. A most interesting specimen recently received by *THE INLAND PRINTER* is a blotter of the standard size. At the edge across the top there is a 9/16-inch rule marked off in units of one-sixteenth of an inch, while across the bottom edge a pica and nonpareil scale is provided. Between the two scales some very good advertising for the Vandercook ink distributor for platen-presses is well displayed and arranged. The

ESKEW JOB PRINT

825 THIRD, PORTSMOUTH O



I 338

PERFECT BLEND

It takes rich ink, attractive type, clever press-work, and dependable paper to make good printing; but you'll never get it unless they be blended into a harmonious whole by a master printer; 'tis the brain that properly puts the thing together.



Mark of William Eskew
Master Printer

William Eskew, who does fine printing at Portsmouth, Ohio, was striving for effect here and he got it in good measure. Mr. Eskew omitted the "l" in the word "blended" in one place, doubtless because of lack of space, or was it simply a typographical error?

As we come to this joyous festive season, let us fix our eyes on that Divine Person, who, by His miraculous entrance into the human race, has made this Christmas day possible. Hundreds of years before He came, the Prophet had announced the very place of His birth. And, when the fullness of time was come, by a strange sequence of events, His parents made the tedious journey to Bethlehem. And there the Virgin "Brought forth her first-born Son and laid Him in a Manger." When this child grew up, He spent His life among the people, healing their sicknesses, binding up their broken hearts, scattering gladness wherever He went. And, as a recompense, cruel hands nailed Him to a Roman cross, and those whom He had never wronged "pierced His hands and feet." But He was wounded for our transgressions and by His stripes we are healed. So His death was not in vain. Nay, through death, He destroyed him that had the power of death. Therefore, as we are seeking to make others happy by our gifts, let us remember how happy we have been made by "God's unspeakable gift."



ESKEW JOB PRINT : PORTSMOUTH OHIO
825 THIRD STREET TELEPHONE 1338

The festive holiday season always brings a number of Christmas trees formed by varying lengths of type-lines. The chief value of such designs as advertising is in the interest they arouse, which means favorable attention to the name of the printer sending them out.

CHARLES EVERETT JOHNSON COMPANY
BRINGS THE EMINENT TYPO-
GRAPHICAL EXPERT, MR.
EVERETT R. CURRIER
FROM NEW YORK
TO CHICAGO



ONCE more the Charles Everett Johnson Company exemplifies the reason for its leadership in the field of advertising art, by adding to its personnel an artist of Mr. Currier's distinguished ability. Mr. Currier becomes a part of this organization as head of its new department of advertising typography. He will have at his disposal an entirely new and highly specialized typographical plant and organization, selected by himself and operated as an integral part of the Charles Everett Johnson Company, which becomes, by this fact, the first organization to offer its clients

AUTHORITATIVE TYPOGRAPHY

just as it was the first to offer authoritative service in the other branches of advertising art—illustration, design and lettering. Typography has come to be recognized as no less important than these other arts in the preparation of dominant advertising. It has remained only to bring this art into sufficiently close correlation with the other arts in order to produce that perfect harmony which should distinguish a completed advertisement. The few master typographers thus far produced in America have, for the most part, worked independently, as other eminent

gotten up, and because of the fact that they are both excellent and unconventional, we are reproducing one of them for the value in suggestion that it may have for others of our readers.

THOROLD AND EDWARDS, Johannesburg, South Africa.—The folder exploiting your efficient advertising service is well handled. We consider the idea of reproducing on the inside pages some representative examples of your product a good one, especially if some of the concerns represented are well known and prosperous. The phrase, "The man who does not advertise may know his own business but no one else does," is a good one. Simple and pertinent as it is we have never seen it before.

CARL J. WIEGAND, Port Carbon, Pennsylvania.—The letter-head for the *Chronicle* is quite well handled, although we do not think underscoring the top line added to its effectiveness either for display or emphasis. On the Charlton heading, the line in red, set in script type, does not fit in well with the type used for the remainder of the display, although if it were not almost worn out and if it were properly printed the use would be very satisfactory from the standpoint of emphasis.

CONRAD DEAL, Rochester, New York.—The steel-engraved letter-head samples which you have sent us are most interesting in design, and the workmanship is high-grade. Probably the most interesting sample in the collection is the one for *Fashion Park*, although the specimens for the Roadmaster Motors and the Shepard Electric Crane and Hoist Company have considerable publicity effectiveness, as well as being somewhat unusual in design as compared with the great bulk of steel-engraved work.

W. G. COULLS, London, Canada.—Display is very good on all the specimens which you have sent us. It was not possible, if it was desirable, to make beautiful examples of typography of any of the jobs sent us, as their nature is such that artistic treatment would have been out of place. It was necessary to use bold types such as you used and to make the display strong. The only specimens which we would criticize adversely are those set in the shaded, litho-tone style of type, which are not at all pleasing.

THE MONOTYPE COMPOSITION COMPANY, San Francisco, California, in order to advertise the cast rule which it supplies its customers, recently sent out to its trade list a decidedly novel folder entitled "Some Rules for Printers." The novel feature was that the folder was held closed by a short strip of two-point monotype rule inserted through slits of the two flaps, this closing the folder, double-door fashion. Another interesting feature of the folder is the showing of the various thicknesses of rules supplied, the point size at the right and the face at the left.

On the back cover of the November issue of *The Everett House-Organ*, by the Everett Press, Incorporated, Philadelphia, appears a most interesting display advertisement, headed "For Sale." The copy under the heading is as follows: "Tailor-made to order men's suits, genuine imported materials, finest workmanship, \$20. Ladies' Shoes, latest styles and finest quality, \$4. Also Good Printing at Cut Prices. (Signed) Dreamland, Incorporated, 1 Nowhere Street, Nowhere. Note: Call at our plant and we will show you how to lift yourself by your suspenders." Sarcasm is sometimes all right.

First page of a rich-looking, dignified and yet decidedly striking broadside. The original was 12 by 18 inches in size, and, being printed on heavy antique laid stock, was decidedly impressive. Benjamin Sherbow might have something to say about Mr. Currier's having "patted and squeezed" the heading into shape and about his failure to break the lines by sense, etc., but there are advantages in effect in the heading as it stands which the page would not have if the lines were broken by sense and if no effort were made to give the heading a definite shape.

entire form bears evidence of painstaking attention to details and intelligent workmanship.

THE PYNE PRINTERY, Hartford, Connecticut.—In the main, all specimens in the collection you recently sent us are satisfactory. On the announcement card for the C. H. Northam Grain Company, the heading is quite small, and, although we do not think it need have been larger, we are quite sure that on account of its small size it should not have been given a position in the center of the matter which appears below. If the word were set in italic lower-case flush to the left side its small size would not look so inconsistent as does a heading in the center over so much matter appearing below in type as large and larger than the heading itself. The cover of the "Welcome Home Convention" booklet is attractive, but the inside pages are not so pleasing as they might be if there were

better harmony between the headings in Parsons and the text-matter in a modern machine letter.

EDWARD C. STERRY, Jamestown, New York.—In general the specimens you have sent us are satisfactory. On the program-booklet for the Frewsburg Study Club, improvement would result in the text-pages if the dates were set in capitals and if the titles of the meetings were slightly larger. Dashes or cut-offs of some sort between the names of the meetings, when more than one appears on the pages, would be further insurance against confusion and would be an aid to quick reading. The house-organs, *The Office Economist* and *Art Metal Service*, are gotten up in an interesting manner typographically. They invite reading.

GURNELL C. GREEN, London, England.—Both the business-card for Henry Good & Son, Limited, and the folder, "Peace," are interestingly

Printers for Advertisers

Henry GOOD & Son Ltd
PRINTERS
& Stationers

Mr. Gurnell C. Green.

39 Moor Lane
LONDON E.C.2
Phone: Wall 6384
HEAD OFFICE
50 Moorgate St. E.C.2

As a suggestion of how distinctive and novel a treatment may be given so commonplace an item as a business-card, the above, from Gurnell C. Green, London, England, is shown. The original was printed in brown on buff crash-finish stock.

HOWE CHAIN COMPANY, Muskegon, Michigan.—Your catalogue No. 100 is exceptionally well handled in makeup and printing. The cover is striking and is appropriate to the subject advertised. The utilization for the title-page of the drawing made for the cover, modified by graying down the tone of the lettering by the Ben Day process, represents a good idea that could be more frequently taken advantage of by publishers of catalogues. Such a practice ties cover and title together, besides providing a more distinctive title-page than type alone would give, and the expense is comparatively small since the drawing has already been made for the cover.

O. E. BUTLER, Grove, Oklahoma.—Outside the name-line there is too much of a sameness in the many lines of the *Sun* letter-head. That one main line does stand out. With so much matter as is used on this heading, an old-style roman, providing the changes of lower-case, capitals and italic, would have been a better type selection than the light block-letter, which, being only in capitals, provides only the change of size to give emphasis and distinction. In a crowded and involved display, difference of size is not sufficient for good emphasis. The matter below the name of the paper is a crowded jumble, which is difficult to read and in addition is weak in display.

BUCKLEY, DEMENT & COMPANY, Chicago, Illinois.—The mailing-folder for the Thanksgiving entertainment of the La Grange Country Club is striking and effective publicity. It would probably have been more pleasing to the eye—and certainly less glaring—if, for the main color, a deep brown had been used instead of the rather bright green, and for the illuminating color a bright blue or green, the stock used being golden rod cover antique. The slip, "Are You a Booster or a Rooster?" is decidedly interesting both in its physical appearance and in the message it conveys, namely, coöperation with the house on the part of employees.

THE GAZETTE PRINTING COMPANY, LIMITED, Montreal, Canada.—The 1919-1920 catalogue for Mappin & Webb, a wholesale jewelry firm, is beautiful. We recall the issue of last year, also designed by Franklin Booth, and quite agree with the customer that this year's issue is an improvement, although, as we recall it, little



Are You a Booster or a Rooster?

A TRUE booster works for the good of his cause. A rooster crows after someone else has done the work. Your cause is the organization of which you are a part. Upon its success depends your success.

You will be rewarded in accordance with the amount you do to make that success.

Be a booster—not just a rooster. Write the "Chief" a note and tell him of one good deed you did this week for a customer of the
House

BUCKLEY, DEMENT & Co.

Good stuff, interestingly treated from a typographical standpoint by Buckley, Dement & Co., Chicago, Illinois.



Mappin & Webb, Montreal, Quebec, a wholesale jewelry firm, has sent THE INLAND PRINTER a copy of the company's latest catalogue, which is reviewed on this page. The title-page, shown above, bears the signature of the notable artist, Franklin Booth, who designed the catalogue. This artist's conception of a catalogue title-page should prove interesting to all compositors and commercial artists.

room was left for making it better. We find the cover of the latest issue particularly pleasing, the colors used—purple, bright green and silver on lavender stock—giving a rich effect wholly in keeping with the subject advertised. Plate-making and presswork bear evidence of considerable skill and care, and, being important considerations on a catalogue of this character, where considerable detail in small objects is desirable, these operations must come in for the greatest share of praise.

ROYAL PRINT & LITHO COMPANY, LIMITED, Halifax, Canada.—The folder, inside which are offset lithographic prints of the famous poems, "In Flanders Fields" and its answer, "Victory," both appropriately illustrated in colors, is indeed handsome. Workmanship is excellent in every respect, and copies should be appreciated by all who receive them. While you accomplished your object in placing your imprint under the panel so that it would not detract from the poems, we feel that if this folder was gotten out for gratuitous distribution and not to be sold you were entitled to some publicity. You are not likely to obtain it from the folder with the imprint hidden, as few will raise the print to see the name of your firm. It would seem that a nice title on the front page of the mount would not have been out of place, and that the name of your firm could have been worked in there without ostentation. Such a title would also serve the practical purpose of indicating the top of the folder, for, with no printing on either the front or the back, a recipient is just as likely to open it upside down as correctly.

J. MAY, New York city.—It is remarkable indeed that with the handicap of your injured right hand you can do such excellent work in both composition and presswork. Typographically, we offer no suggestions for improving the work, as all the specimens appear to be perfectly satisfactory, especially considering the purpose for which they are used, and that is the first and most important consideration. No matter how well a piece of work is executed, if it does not fulfil the purpose for which it is intended it must fall short of satisfaction. The one fault we find that seems to demand attention is the use of all capitals for setting the card advising correspondents of the Eagle Printing Ink Company how to address mail to the firm. Capitals in mass for large amounts of matter are inadvisable for the reason that they are difficult to read. Presswork is good on all the specimens, particularly as to the selection of colors with a view to harmony and effect.

THE EWING PRINTERS, Odessa, Missouri.—Had roman instead of italic been used for all lines except the main line set in text in your firm letter-head, the effect would have been more pleasing, without loss of any of the novel effect it now possesses. As a matter of fact, however, balance is not good, as most of the type-matter is crowded toward the top of the panel, while the lower part of the panel is decidedly open. We believe that you determined on the panel arrangement before you analyzed your copy to see whether or not such handling was necessary to greatest effectiveness. Panels should not be used unless they are necessary to

set forth the matter more clearly than would be possible without their assistance, or unless, as in rare instances, a panel may serve to give distinction, which is the case to a limited extent here. While a panel treatment was not necessary in your heading, we feel that it was in the heading for the Women's Democratic Committee, where the large amount of matter would more than likely prove confusing were it not set apart

G. F. THOMSON, New York city.—The three folders which Charles Leach produced for you are very good indeed. The general style is well suited to the purpose for which the folders were used, namely, to exploit the work being done by the board of education of the Methodist Episcopal Church. We imagine that you will find the buying of printing on the open-price basis from a reliable printer much more satisfactory

lowed in the envelope corner-card for Conestoga View is what was wanted, it must be considered satisfactory, for no fault can be found with the typography. As near as we can judge it is stationery for a farm, and if that is a fact it might well have been set in large type, although if just the name of a home we would consider the small sizes of type perfectly satisfactory. Other specimens are nicely arranged and well printed.

H. C. BUCHER, President and General Manager

THE H. C. BUCHER COMPANY, Inc.

PRINTING—PUBLISHING—ADVERTISING

THE WEEKLY GRAPHIC

Every Thursday
HONEY BROOK, PA.

OFFICES.

Graphic Building, Honey Brook, Pa.
409 First Avenue, Parkersburg, Pa.



Both Phones

THE PARKESBURG JOURNAL

Every Friday
PARKESBURG, PA.

PRINTING PLANT: Honey Brook, Pa.

HONEY BROOK, PA.,

H. C. Bucher, president of the company, sent us the above letter-head and the one on the opposite page with a request that we advise him which is the better. We want our readers to do it for us, and we will give a year's subscription to the individual who writes the best letter of not more than 100 words telling which is the better and why. Letters to be considered must be addressed to Contest Editor, and mailed by February 1.

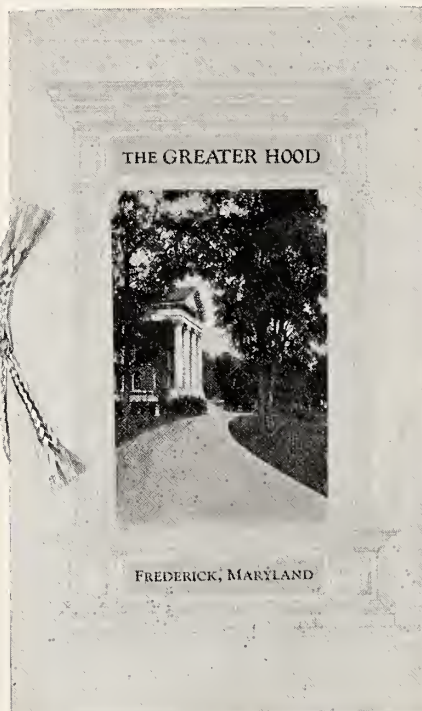
and classified by means of the panels. The "Armistice Day Celebration" poster is in the main satisfactory, although the matter set below the date is crowded and in smaller type than we prefer to see. The large amount of space taken up by the date and the small lines immediately above, all of which are set in narrow measure, could have been cut down to make room for more emphatic treatment of the matter in panels below.

H. STEWART SMITH, Colorado Springs, Colorado.—All the specimens except, perhaps, the folder, "Just Plain Business," are well handled. While you have gained considerable of novelty by the style of composition accorded that specimen, we feel that the effect is not so pleasing, nor is it so clear, as it would be if a more symmetrical form of arrangement had been utilized and if the smaller matter in the lower corner were in somewhat larger type. The Thanksgiving blotter for the Democrat Publishing Company is well handled, considering that there is so much in the design. The folder for the city of Peyton is an interesting example of the effectiveness of broken measures when well handled.

MERCANTILE PRINTING COMPANY, Honolulu, Hawaii.—Commercial specimens are generally satisfactory considering that on none of those sent us was high-grade work essential. As a matter of fact, however, it would have been no more expensive to have produced these with more attractive and legible type-styles than with those so often used. The ordinary type of condensed block letters so generally used, and so satisfactory in news headlines in papers, is not suitable for use in commercial business forms, such as bill-heads, cards, etc. A certain amount of dignity is desirable on all such forms, and this is not attained when such narrow block-letters are employed with regularly shaped roman styles, for dignity and snappiness can not go well together. The cover of the July *Hawaii Motorist* is decidedly pleasing and attractive, and we can see how important good presswork and the right colors are when we compare this cover with the same design as used for the August issue. On the August issue presswork is not so good, because the main color is not so strong, and as various type-styles are used for the advertisement which occupies the lower part of the page, the typographical appearance of the page is also less attractive.

in the long run than buying on bids. A printer is as likely to quote too high as too low, and if printing is given to the lowest bidder he is more often than otherwise the lowest bidder because he makes a mistake, or intends to cut the quality if he is dishonest.

THE H. C. BUCHER COMPANY, Incorporated, Honey Brook, Pennsylvania.—If the style fol-



Printed in light olive and black on sepia colored Cameo Plate, and tied with a gold cord, this booklet cover-page was decidedly pleasing in its original form. By Marken & Bielfeld, Frederick, Maryland.

MARKEN & BIELFELD, Frederick, Maryland.—No more characterful printing is being done today than that which you produce. Many firms and men do fine work, but few execute a product that has such marked individual qualities as to enable one to say at first glance, and without reference to any imprint, "So and so did that." This distinctive appearance which you give to the printing you are commissioned to execute has a dollar-and-cents value to your customers in its superior attention value. Excellent taste is at all times evident in the selection of colors and in their use, and presswork is of a consistently high grade always. *The Touchstone* for 1920 is a most unusual school annual, the workmanship being of a fine grade in all respects.

L. HUNTER, Hamilton, Ontario.—The display-card, "The Second Mile," while interesting in appearance, is subject to several structural improvements which will make it more pleasing and none the less interesting. In the first place, the form is bottom heavy as the big bulk of the type is below the center and the wide space that appears between the heading and the text is taken up only by the small subheading and the small lamp ornament printed in orange. The text should have been set in narrower measure so that it would occupy more space in depth, in which case it would not only reach far enough above the center to aid in preserving balance but it would also provide more nearly uniform marginal space and be more nearly of the same shape as the whole form. Roman would have been preferable to italic for the text, as it is more legible. While the graduating sizes of type in the text are sometimes permissible in advertising, they seem out of place in a form of this character.

A. E. MOTHSHEAD, Toronto, Ontario.—The cover-design for the catalogue, "Canada Carriage Sleighs," could be improved greatly. In the first place, the lower panel should not be wider than the upper, the larger and more important one. Why make two panels? Had the matter in the bottom panel been set in the lower part of the upper panel, and that upper panel placed somewhat lower on the page to maintain balance on the page with the lower one removed, the effect would have been much better. Furthermore, the border around the upper panel is too strong for the type it encloses, which it dominates. At certain angles we find the type-matter

in the panel very difficult to read by artificial light because of the strength of the color used as a background. If this were considerably lighter the type would stand out stronger by contrast and be much easier to read.

SOUTHERN PRINTERS, Americus, Georgia.—The cover of the booklet, "A House Built Upon a Rock," is decidedly pleasing. The single line of type printed in black on white Strathmore

are meritorious. Interest in the school work is manifested by its quality, as well as by the fact that in three years the enrolment in the printing course has increased from two to twenty-seven students. Of the label gotten out by the students for their samples and lessons, we consider Walter Burkhardt's best, with John D. Stager's a close second. The latter would have been better had the designer selected a light

result is difficult to read by artificial light, such as the writer is now handicapped with. We consider that Hyman Glickinan laid too much stress on his swastika decoration, considering that it is not particularly pertinent.

The Foreman Sun, Foreman, Arkansas.—The "Course of Study" booklet for the local high school is capable of considerable improvement. Margins throughout are incorrect. The smallest

THE WEEKLY GRAPHIC

Every Thursday
HONEY BROOK, PA.



THE PARKESBURG JOURNAL

Every Friday
PARKESBURG, PA.

THE H. C. BUCHER COMPANY, Inc.

H. C. BUCHER, President and General Manager

PRINTING PUBLISHING ADVERTISING

OFFICES: Graphic Building, Honey Brook, Pa. 409 First Avenue, Parkesburg, Pa. Both Phones

PRINTING PLANT: Honey Brook, Pa.

HONEY BROOK, PA.,

Refer to title-lines beneath another setting of the same copy for information about an interesting contest in which you will enjoy participating. This is your chance to win a prize, besides taking part in a friendly and profitable discussion. Results, together with a reproduction of the prize-winning letter, will be published in the March issue of THE INLAND PRINTER.

De Luxe paper gives a most dignified appearance, while tying the cover with a white cord adds an effect of richness, a quality which is suitable for a booklet treating of high-grade burial vaults. The text-pages are not so well handled. The type used for the title-page is too large and the roman is too nearly the size of the text-letter to work with it in a pleasing manner. While press-work on the text-pages is not bad, it is extremely weak in spots, the result, no doubt, of hurried make-ready.

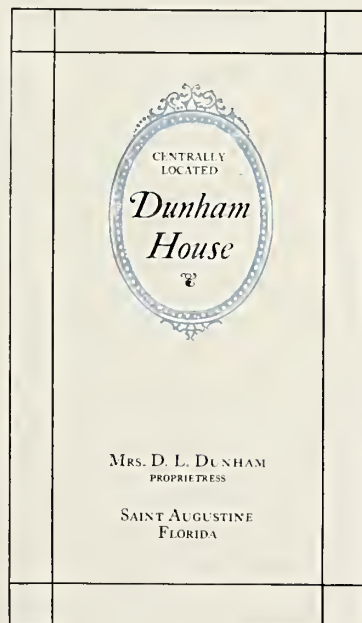
DAVID LESTER, The Sutton Press, Incorporated, Pittsburgh, Pennsylvania.—The blotter advertising "Christmas Printing" is strong in general effect and is quite satisfactory. We would prefer to see a lighter-toned type used with a correspondingly deeper green. The small group toward the bottom, set in Cheltenham Bold Italic, is not so legible or pleasing as a roman letter would be, and the lines are crowded too closely. The display is good, although the lines "Christmas" and "Printing," in text letter, could have been placed somewhat higher to the improvement of the general effect, as in the exact center these dominant lines divide the page into two equal parts. Nevertheless, as a whole, it is a commendable piece of work.

PRESS-RECORD PUBLISHING COMPANY, Granite City, Illinois.—The envelope corner-card, printed on brown onyx stock, would have been satisfactory had the name-line in text been set in type one size larger. In that case it would have its proper amount of prominence in relation to the address line, set in extended Copperplate Gothic, and the difference in shape between the two styles, which is displeasing in the present size, would be minimized by increasing the size of the narrower member of the combination. The letter-head design is wholly too weak considering the strength of the color of the stock and the weakness of the type used. The panel arrangement was a handicap to the proper arrangement of the matter, as, for example, note how the name of the paper fails to stand out. Had a simple type arrangement been made, without panels, the effect would have been more pleasing and it would have been more effective from a publicity standpoint, for, then, no handicaps would be placed in the way of the type and its arrangement for maximum effectiveness.

CHESTER A. LYLE, Allentown, Pennsylvania.—Specimens of students' work done in the high school printing-plant where you are instructor

yellow-orange or flesh color as his second color, since the light green on the faces in the illustrations is not right. Garrett Meiers' label is classy-looking, but too "fussy" with so many swash letters, and there is also too much red in his design. Ralph Hickson's design is sensible-looking, but we are prejudiced against italic capitals and can not give an unbiased opinion where they are employed. Royce Zimmerman and Stuart R. Follweiler erred in printing small light-toned types in light tints of colors, and the

margin should be at the back of a page and the next smaller at the top, but the smallest margin around the pages of this booklet is the front margin, which, next to the foot margin, should be the greatest in width. All type-pages of a book should be set above the actual center of the paper pages, but the top margins in this book are greater than the bottom margins. The reasons for the progressive margins indicated above are not only concerned with the improved effect resulting from good proportion, but when the inside margin is as wide or wider than the front margin the type-pages are thrown too far apart. In the interest of balance, as well as of proportion, pages should be placed slightly above center, for, if below the center, the page will appear overbalanced at the bottom. This will also be the case if type-pages are placed in the exact center of the paper pages, for there is an optical illusion, by reason of which we do not see things in their proper position from a vertical standpoint. In the exact center from top to bottom of the paper page a type-page appears to be below the center and out of balance; therefore we must place such pages or lines so that they will appear right to the eye, as that is the way they will be seen and considered by those who receive them. The cover is not altogether displeasing, although the central group is somewhat too large in relation to the upper group, which, we think, might well have been set in type one size larger throughout. Proportion is not evident in the division of the page by the central group, which, it seems, should be somewhat higher on the page in the interest of both proportion and balance. The underscoring of the location line with a number of gradually diminishing hair-line rules, which creates the appearance of an inverted pyramid, is needless and adds nothing but a degree of "fussiness" to the design as a reward for the time spent in building it. The bottom group should have been set higher so that it would not crowd the border at the bottom so closely. The title-page is much stronger typographically than the cover-design, which it ought not to be. Here, as in the cover-design, the difference in the sizes of type used is not sufficient to give distinction and proper emphasis to the several features in relation to their importance. Half-tones, where used, are placed below the center of the pages in all instances and the effect produced is not at all pleasing, and should be corrected.



Title-page of folder which suggests a high-grade hotel. As "clothes oft proclaim the man," so an item of printing may be said to suggest the type of concern that issues it as advertising.



Admirable and appropriate use of photography in cover-design from the house-organ of The Northern Engraving Company, Canton, Ohio. Original plates are here used, which accounts for difference in colored border, the border being wider at top, bottom and right-hand side to allow for trimming the magazines.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"The Day's Work."

The Proctor and Collier Company, Cincinnati, Ohio, publishes a house-organ, *The Day's Work*, which is almost in a class by itself so far as its basis of appeal is concerned. What the company has done and is now doing for customers is vividly set forth in discussions and specimens; and upon these the house-organ makes its plea for other clients. *The Day's Work*—an apt name, by the way—is a publication issued periodically, so says the company, for the purpose of acquainting business executives with its methods of handling advertising and printing service.

"The details regarding campaigns," the company explains, "necessarily are not given in their entirety, since that might not be in keeping with the best interests of our clients. We simply show you enough of the work to give you an idea of our methods."

The November number of the house-organ contains fourteen pages, each devoted to samples of the plant's own production and a more or less detailed description of the principles followed in each phase of printing and advertising dealt with. One, for example, takes up the creating of a name-plate and the part the company thinks it should play in advertising. Another interesting discussion is on "Getting Coöperation from Newspapers." Among other subjects treated, each dealing in a concrete way with actual experiences and problems that have come up with clients in the company's own work, are "Making Common Things Uncommon"; "Suggesting Superiority Through Extra Color"; "Making Small Space Do Big Space Work," and "Building Advertising and Selecting Media According to Results."

We have before strongly advocated the value of displaying actual printed products as advertising and publicity material, just the same as any manufacturer may display his wares in a catalogue. That it can be done logically and effectively is certainly borne out by *The Day's Work*. The Proctor and Collier Company can feel certain that it is getting out a publication that forms a persuasive appeal for more business.

See Fig. 1 for a reproduction of the front cover of *The Day's Work*. We hope to see future issues of this publication.

"The Three Circles."

One would have to search at considerable length among the publicity organs of printing-firms to find a more attractive and

a better printed or better edited house-organ than *The Three Circles*, published by the Evans-Winter-Hebb Printing Company, Detroit, Michigan. It is a comparatively new publication, the issue before us being the November number, Number 5 of Volume 1. The quality of printing, the attention to detail, the care in the preparation of the copy—all tend to mark it as a house-organ of the highest type and one that any printing-firm can justly feel proud of. If this same standard is maintained in subsequent numbers there can be no question of the success of *The Three Circles*.

We show, on the following pages, reproductions from *The Three Circles*. First, the cover, with the attractive panel in colors extending from the front to the back cover and depicting the spirit of the month, Thanksgiving (see Fig. 2). The cover-design is referred to by the company as an example of how the firm can take over a customer's printing worries and have him depend upon it for ideas and their execution. It offers it as a piece of work produced wholly within its own complete plant. "It grew out of a little idea," says the house-

organ. "It was conceived, painted, engraved and printed by the Evans-Winter-Hebb organization. In a simple way it illustrates our idea of what 'Complete Printing Service' means to you. We save you time. We save you worry. We help you clear your desk of detail."

The center pages of the booklet (see Fig. 3) give one an excellent idea of the character of printing done in producing the house-organ. There it gives a most effective illustration of the value of color as an ally of copy, reproducing a figure in black and white, and again in a color revealing the bronze modeling; and all is accompanied by a persuasive argument

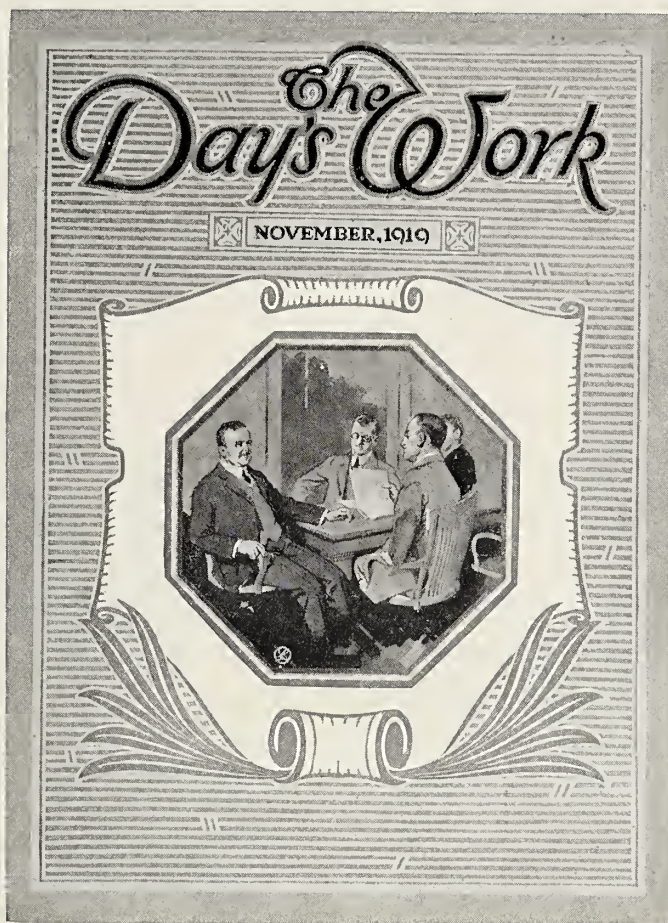


FIG. 1.



FIG. 2.

for color in selling literature. Much of the richness of the second color is lost by reproduction.

Another page of the house-organ is an appropriate and tastefully displayed page for a Thanksgiving number.

The Three Circles is the kind of house-organ that can scarcely fail to get the attention of any person, even if only remotely interested in printing and advertising, and to focus that interest upon the firm issuing it. It contains some well selected articles on advertising and printing—not pick-up reprints, but helpful and informational discussions of this phase of business. One in particular, “The Story of Two Catalogues,” is told in such a way that it should make the business man who buys printing think seriously of the kind of catalogue he will issue in the future.

The house-organ, by the way, gets its name from the trademark of the firm, a design of three circles, each containing one of the initials of the three words in the company name.

William F. Fell Company.

More and more printing-firms are coming to employ the most effective means of publicity they have at hand. I refer to their sending out as advertising, actual samples of work produced in their plants to convince customers and prospective customers of what they are capable of doing. What better argument can a printer offer to a prospective customer in bidding for his patronage than a good specimen of printing that he has executed in his plant for some other patron?

The William F. Fell Company, of Philadelphia, affords an example in a folder just issued. On the front page of the folder the company discloses in a unique display (see Fig. 4) the fact that a man came all of the way from Boston to get the firm to reproduce the page of a newspaper in a certain type. On the next page of the folder the company reproduces in miniature the work turned out for that customer. (See Fig. 5.)

One might comment that there is not much advertising value in giving publicity to the fact that a printing-firm can reproduce a page of a newspaper, since this is a job that will seldom come to a plant. But this folder does constitute an excellent piece of advertising in that it most vividly illustrates the versatility and completeness of the plant's equipment and service. As the company says on the back page of the folder, this firm “is an organization whose service is complete and not confined to any plan, type style, or design.” The folder with its reproduction of a job that was so different from the ordinary convinces one that the firm's statement is true.

“Superior Wit.”

Practically all of the house-organs coming to this department from printing-houses have some distinctive feature. So it is with *Superior Wit*, the monthly publication of the Superior Printing Company, St. Paul, Minnesota. It is printed on one side of an ordinary size blotter and hence takes rank as the smallest publication we receive. But it is a real house-organ, even carrying advertising.

In its effort to get the attention of the reader, *Superior Wit* contents itself with terse bits of humor and philosophy, as for example:

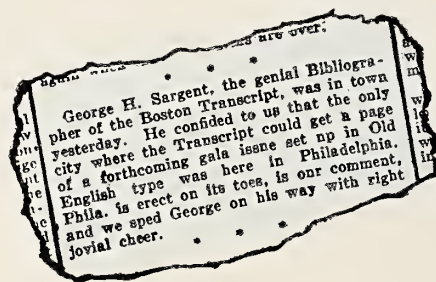
“In spite of everything, you can still get five pennies for a nickel.”

“The good Lord never intended that good money should be made by poor work.”

“For Sale—Jersey cow, gives good rich milk, also a refrigerator and pump.”

“Success smiles upon the business man who would no more offer a patron a poor piece of merchandise than he would offer him a counterfeit dollar.”

The Superior Printing Company has been issuing the house-organ for two years with much success. It is distributed only



THE
WILLIAM F. FELL CO. PRINTERS
PHILADELPHIA
APPRECIATES THE COMPLIMENT
PAID ITS ORGANIZATION



FIG. 4.

to customers of the plant and is free. It represents that type of advertising which "pulls," because it regularly brings the name and business of the printing-firm before its customers and others, never allowing them to forget where their printing is done or where it can be done. The only reference to the firm and to printing is at the top and at the bottom of the blotter and there only brief mention is made of the name, address, telephone number, and prices and service.

Each month the color of the blotter and the color of the ink are changed. Each month there are also carried eight small card advertisements of firms, we take it, who are customers of the Superior Printing Company.

There is nothing exceptional about the quality of printing done in getting out the blotter or about the material used as text. Yet it affords a comparatively inexpensive house-organ and may serve as an idea for those who are casting about for some form of publicity of the less costly kind.

Advertising Smooths the Way.

The Holmes Press, Philadelphia, has issued a booklet containing a brief treatise on advertising and how to buy it, which



A white marble statue

Color—Copy's Ally

THERE is nothing like a touch of color to make a piece of selling literature attractive. Yet, color for the sake of "atmosphere" is the bane of color in advertising. Its use is a matter of good taste and knowledge of what color will accomplish. Wisely directed it can be made to attract and center attention, or it can be made to create greater harmony between copy and design. But, perhaps, the greatest value of color is to make clearer, plainer, more lifelike the product you have to sell. That is truth in color—an illustrative reproduction of the original object as truthful as the skill of artist, engraver and printer can make it.



An all-round color statue reveals the better modeling

FIG. 3.

is worth reproducing. Its keynote is that advertising is an investment, and it justly pleads for a sane consideration of that theory. The amazing number of buyers of advertising who have little conception either of its use or intrinsic value makes the booklet an exceptionally timely one as a piece of publicity.

"We know of no 'get-rich-quick' methods to build sales by advertising," says the booklet.

"But for the man who is willing to buy his advertising on the same basis as he buys any other investment, there is, if his product is right, every reason to expect satisfactory results in ultimately increased sales.

"Buying advertising is like hiring a salesman. You employ a new man to sell for you, and you do not expect immediate returns. You calculate to carry him a while as an investment. In six months or a year he begins to earn money for you.

"That's all you can expect from advertising. But once it gets its stride—advertising becomes your speediest and most active sales help.

"It calls on all your prospects at regular and frequent intervals, telling your sales message exactly as you have planned it should. It presents your story, pictures your product, and familiarizes the prospect with your house—paving the way for a quick and satisfactory sale when you or your people meet the buyer face to face.

"Advertising, as we see it, is not a substitute for salesmen. It smooths the entranceway for them, and coöperates with and sustains them.

"We have been helping a number of our customers get better results from their advertising efforts. We may be able to help you."

PITHY PARAGRAPHS.

THE printer who gives a promise to a patron and then keeps it is commended by his patrons; but a printer who gives a promise and then fails to keep it loses both patron and self-respect.

It pays to give a patron a square deal. Appreciative patrons can not be chloroformed or muzzled or bribed by competitors. When you think you are giving a patron a square deal you are simply exchanging it for free advertising.

HERE is the printer conundrum—the quiet patron who walks away and says nothing. Is he saying "Good!" to himself; or does he say "Never again"? Depends on the printer—oh, a lot of things depend on the printer!—G. W. Tuttle.

AND THIS IS THE RESULT
IN MINIATURE



FIG. 5.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing on Highly Glazed Label Stock.

A pressman submits a sample label with which he had considerable trouble, the printed design showing a badly mottled appearance. The impression appeared as though applied on a soft tympan. He states that half-tone ink, reduced, had been used and asks for any helpful suggestions.

Answer.—You should have a hard tympan and use a fairly heavy impression. The ordinary half-tone ink will not give you the results you desire unless you are working in a very warm room. We would advise the use of a special ink, which your ink-dealer will furnish. Send him a sample of the stock and an impression of the form to help him decide the density the ink-body requires.

Press Pounds on Engaging of Rack and Segment.

A country printer states that his press has recently developed a peculiar sound just as the segment and rack come together. This is the second letter received which describes a similar trouble. As a trouble of this character would require the personal services of a press machinist, only general treatment can be suggested.

Answer.—We suggest that you tighten the guides that bear against the flange on each side of the tracks. The guides are attached to the under side of the bed of the press and are usually equipped with a set-screw and a lock-nut. Tighten these a trifle and reset the rack or segment, as the case may require, so that no slur occurs. When you change the adjustment, operate the press slowly, with form on and with rollers all set and inked up. After it is found that it does not knock or pound on entering the rack, the press may be gradually increased to normal speed. After you secure an action free from pounding, tighten the screws in the rack.

Hand-Cut Overlays Versus Mechanical Overlays.

Printers in small towns are finding that hand-cut overlays are too expensive and are inadequate for their needs, judging from the number of letters received from shops in comparatively small towns. Note the following letters: "Can you recommend a comparatively simple process of half-tone overlay, something that would be practical in a shop doing a moderate amount of catalogue work, and which would at the same time be a decided improvement over the paper make-ready? What are the mechanical processes, and do they require etching?" Another printer writes: "I wish you would inform me as to where I could obtain the mechanical overlay compound, and whether it would produce good results on color half-tone work on a Gordon press. Is it better than a hand-cut overlay?" A printer in a small town in southern Illinois writes, in effect: "I should like to learn more about the mechanical overlays so often mentioned in the Presswork department. My work demands that I improve the half-tones, and my skill in making cut overlays does not meet this demand. Let me have particulars." A Florida printer writes asking the cost of installing a mechanical overlay process.

In answer to the letters we will give a list of the available firms handling mechanical overlays: A. M. Collins Manufacturing Company, Philadelphia, Pennsylvania, Oak Leaf Overlay board; Queen City Printing Ink Company, Cincinnati,

Ohio, New Process overlay; William E. Radtke, 803 Bartlett avenue, Milwaukee, Wisconsin, Duro overlay; Typolith Company, Battle Creek, Michigan, zinc overlay; Watzelham & Speyer, 183 William street, New York, chalk relief overlay. This list should enable any printer to secure whatever kind of overlay his line of work requires. In answer to the first letter, we state that most of the mechanical overlay processes in use require etching.

Tint Caused Ink to Run.

A California printing concern submits a circular in which a tint was used. Although the tint was dry, the black ink rubbed on it and it took up the ink. The feel of the tint suggests that its apparent roughness was the cause of the trouble.

Answer.—We are of the opinion that the trouble is due to the use of a pigment in the tint. We believe that this would cause little or no harm on an S. & S. C. stock, but on a highly finished enamel it produces a flat effect which is comparatively rough when compared with the unprinted surface. We feel certain that a varnish tint, which is more or less transparent, would not produce this effect as it would not materially change the surface conditions aside from tinting. Your ink-dealer will be able to furnish you the proper kind of tint for the grade of paper used, or you could mix it yourself with a suitable tint base.

Transferring an Impression of Type to a Wood Block.

A Western publisher wants to know how to make a transfer of a type impression to a wood block on a press. He also submits an impression of a hanger printed on enamel coated board showing the stock peeled. The board selected was unsuitable for the hanger. A cheaper grade would have printed better and looked better than the specimen received.

Answer.—Use a good job-black ink and pull the impression on a hard, smooth tympan. In fact, pull two or more impressions slowly on the tympan, and when the wood block is locked up and the impression is taken, allow the press to stand on the impression for a few minutes in order that the transfer of ink will be legible. You should have no trouble with coated board peeling while printing if a suitable ink is used. If you had added a trifling amount of reducing varnish to your ink it would doubtless have prevented the picking of the surface of the board.

Unseasoned Stock Caused Imperfect Register.

An Eastern pressman submitted some excellent specimens of presswork. One regrettable feature of what was otherwise an excellent specimen of work was the register on a two-color catalogue. From the accompanying letter it appears that the advice of the pressman was not followed in regard to having the stock laid out to season for at least a short period. The job was run through on one color on the fresh stock, and trouble started when the second form was put on the press as the register would vary considerably.

Answer.—In printing the circular we would have put on the green key-form first and run the buff tint over it. In this way, if a change of register were necessary it would not cause

so much trouble as in running the dark color last. In close register work like the catalogue, you could have overcome the bad register if it were on green stock by running the two colors on two different presses on the one day, being certain to cover each lift of stock just as soon as it was taken from the press. Of course, only seasoned stock should be used, but occasionally it becomes necessary to use unseasoned or green stock; then the pressman must find some means of getting it through the press as quickly as possible. Run the tint or light form through first and follow immediately, or print simultaneously on another press. When the stock is received it should be opened and stacked near the press in piles of fairly uniform size. Keep waste sheets on top and bottom of all stock in piles before and during printing operations. Do not expose sheets during noon hour or leave them on press uncovered at night, as these sheets will doubtless not register. Cover stock in racks and in piles with wrappers cut to size. It is regrettable how negligent some are regarding stock for register work; they do not think of the outcome of their neglect, and as a result the pressman must stand the brunt of the harm done.

Newspaper Badly Printed; Can Be Improved.

A publisher of a country newspaper submits several copies of recent issues of his paper. He gives the name of his press and states that it is used only for the paper. He wants advice as he states that complaints are made by advertisers regarding the appearance of the advertisements. Our advice is based on what is plainly visible in the appearance of the sheet.

Answer.—There are several conditions which doubtless you can rectify. (1) Place a new tympan on the press, and have enough of it so that adequate impression is given. This will correct one of the defects. (2) Wash up the rollers and use some clean ink—just the right amount, your judgment should indicate what is correct. (3) If the rollers are old or out of condition, order a new set. If they have dried ink on their surfaces, clean them with crude carbolio acid. If they are not set right, both as to form and vibrator, reset them and have them correct. The paper is badly printed, due, perhaps, to neglect of press rather than to any real inefficiency of operator or machine. We suggest that you try out the foregoing suggestions and see if they relieve the situation.

BOOSTING THE CLASSIFIED ADVERTISING SECTION.

BY JACK EDWARDS.

The consistent boosting of its classified advertisement section appears to be one of the reasons why a certain daily newspaper in the Middle West enjoys the prosperity that it does. Hardly an issue goes to press that does not contain several display advertisements in regard to this part of the paper. And quite often the plan used to attract the attention of the readers to the classified section is strikingly to the point.

An issue of recent date carried a quarter-page advertisement of this nature. The background was a miniature reproduction of the front page of the classified section as it appeared a Sunday or two before, but a place about 5 by 5½ inches was cut out of the center of the reproduction, and the following matter, in display-type and surrounded by a heavy rule, was inserted: "Here's the place for your advertisements of help wanted, rooms for rent, houses and lots for sale, and want advertisements of all classifications."

Aside from being attractive to the eye the advertisement was a matter of good business because of the fact that it presented to the prospective buyer of space, in a concrete way, an introduction to the section to which the display matter referred. A double argument was offered, and so the effect just had to be doubly convincing.

The scheme could be tried by other papers in other communities. Of course, the advertisement need not be a quarter page in size, but larger or smaller if thought best, and it might be run in some issue in which the number of inches of advertisements carried permitted of its inclosure without undue crowding or monopolizing of otherwise salable space.

PRINTING-INKS: THEIR HISTORY, COMPOSITION AND MANUFACTURE.

PART 3.—BY FRANCIS L. BURT.



It has been seen that the inks of today have for their foundation practically the same materials which have been used since printing-ink was first made. The perfecting of the art of making paper, together with the development of rapid printing-presses, has brought into use several rather distinctive types of ink. They may be divided into two classes—first, for use where the paper is fed in one sheet at a time; second, for use where the paper is fed into the press in a continuous sheet. The work under the first class includes a variety of materials, such as books, cards, illustrations, etc., while the newspaper is perhaps the best known example of the second class. The composition and consistency of each of these classes of ink will depend not only upon the class of work for which they are intended (the grade of paper to be used) but also upon the speed at which the presses are run and the temperature and humidity at the time of printing. The problem of selecting the proper grade of ink is therefore far from being as simple as it might appear at first sight.

In addition to the above, there are inks for special kinds of printing, such as lithographic work and for engraving, which latter are generally known as plate inks. Still another grade of ink is the double-tone. This consists of a black pigment, such as carbon-black, and a dye dissolved in oil. It is extensively used in illustration work, calendars, catalogues, etc., where its working qualities produce very artistic results.

The United States Government Printing Office, in Washington, where an extensive study of inks has been made, divides its inks into four classes—web-press, flat-bed, job and half-tone—the particular properties of each kind depending upon the paper for which it is intended as well as the press upon which it is to be used.

Web-press ink is intended for use on presses where the paper is fed in a continuous sheet or "web." These presses are run at a very high speed. The ink-fountains are of the "overshot" type; that is, the feed-roll carries the ink up and over to the distributing-rolls. Web-press inks must therefore be thin, so as to feed well and penetrate the paper rapidly, and must have considerable cohesion or length, in order that there shall be no break in the supply of ink. The penetration is of particular importance, especially when both sides of the paper are to be printed practically simultaneously, in order that there shall be as little offsetting as possible. On hard papers there may be an initial penetration of part of the ink, causing it to "set," followed by drying through oxidation. With soft paper there is no drying by oxidation, and all the drying must therefore come through penetration of the paper by the ink.

In this connection it is proper to state that if inks intended to dry by absorption only are used on hard papers they will not dry rapidly, and all sorts of trouble may result. In such cases the addition of driers will not promote the drying; the remedy is to change either ink or paper.

Flat-bed press ink is used in printing the better class of books, pamphlets, etc. A somewhat heavier body is required than is the case in web-press work, the ink being somewhat stiffer. The drying qualities must be adapted to the paper used, and inasmuch as the flat-bed press inks are generally used on harder paper than the web-press inks the former have usually better drying qualities. This does not necessarily mean, however, that flat-bed inks are always superior to web-press inks; there are good and bad of both classes.

The job-ink is used on platen or flat-bed presses, for printing on highly sized papers, such as bond, ledger and writing papers, cardboard, etc., and, finally, there is the half-tone ink, for use in printing from half-tone plates on a highly glazed or coated paper. The flat-bed presses have "undershot" ink-fountains, and are not run at anything approaching the speed of the web presses. A stiffer ink is required, and it need not be quite so long as the web-press ink.

It is impracticable to give precise formulas for printing-inks; practice varies too greatly. The following, however, will give some slight idea as to the approximate composition of the more common types:

For newspaper work, which is commonly done on web presses, the vehicle is usually mineral oil, rosin-oil, rosin and soap, and the pigment is a cheap lampblack with possibly a very small amount of blue dye. For the better grades of web-press inks a thin linseed varnish may replace part of the rosin-oil. The pigment will be about twenty per cent of the ink.

The flat-bed inks are about the same as the better grades of web-press inks, the oil being one-half to two-thirds rosin-oil and rosin, the remainder linseed, the latter being a thicker oil than the one used in web-press inks. The pigment will be about twenty to twenty-five per cent, and will consist of a fair grade of lampblack, with Prussian blue or anilin pigments or dyes, and frequently both.

The job-inks include many varieties and colors, where, of course, the proportions of vehicle and pigment vary greatly on account of the large differences in specific gravity of the different pigments. If we could express our percentages by volume instead of by weight, these differences would largely disappear. The vehicle should be largely, if not entirely, linseed varnish and hard gums. The pigment, if lampblack, will form about twenty-five per cent of the ink; for colored inks it may go as high as sixty per cent.

Half-tone inks are generally used on hard, smooth-surfaced papers. At no time will the penetration of the paper by the ink be very great, and in some cases there will be scarcely any penetration. The vehicle in these inks must be carefully adjusted to the grade of paper. There must always be enough drying oil present so that the ink, although not carried into the paper, will in a very short time set sufficiently to permit of handling the printed sheets without risk of injury to them. The higher the class of work the finer the pigment must be to do satisfactory work. Owing to mechanical difficulties a coarse pigment can not be used to produce the finest results. Gas black possesses special advantages over other pigments for this class of work. Half-tone inks require a large amount of pigment, running frequently as high as thirty per cent.

The above figures, it must be understood, are for inks of good quality. Every printer knows, and practically every printer realizes, that poor quality in ink is a poor investment.

The first step in the manufacture of ink is the preparation of the vehicle. The oil is boiled or burned by one of the methods described. The rosin, or hard gum, whichever it is proposed to use, is broken into very small pieces and melted over a fire. When the mixture is homogeneous it is added gradually to the hot oil and the whole stirred thoroughly. This is then filtered through a cloth and allowed to stand in order that the smaller particles of dirt, which may have gone through the cloth, may settle. After a few days the clear varnish is drawn from the sediment.

This is, of course, only one of the many methods in use. Sometimes the rosin, in small lumps, is added directly to the oil, which is then stirred until solution is complete, or the oil may be slowly added to the melted gum.

The varnish is now ready for the addition of the pigments. These are first mixed in a mixer, or kneading-machine, this part of the process being merely a stirring of the vehicle and pigments together. It does not bring the particles of pigment into as intimate a mixture as is desired. To attain this end, the ink, after being in the mixing-mill, is ground between rolls, the grinding being repeated until the pigment is thoroughly incorporated with the oil and the grit is entirely eliminated. The cheap inks are ground only once or twice, while the better inks may be ground half a dozen times or more. It is almost impossible to exaggerate the importance of this part of the process; it is the real inkmaking. Up to a certain point, the more thorough the grinding the finer will be the texture and the color of the ink. Too much grinding may oxidize the oil, giving it a "heavier" body, and thus change the consistency of the ink.

The grinding-mill consists of three horizontal rolls, which revolve at different speeds, the rear roll slowest, the front roll

fastest. The ink from the mixing-mill is fed between the rear and middle rolls, and is carried around by the middle to the front roll, where it is scraped off automatically. The differential speed gives the grinding effect and reduces the pigment to the finest division possible.

The rolls used in grinding are of several kinds. Granite rolls are preferred by some; others, and probably the majority, favor the smooth steel rolls and these are used in modern grinders. The grinding develops considerable heat, so that the varnish thins out to some extent. In order to test it properly it is necessary to spread a little on a cold slab, where it will set in a few minutes. Its consistency can then be determined with reasonable accuracy. To overcome this heating, steel rolls, cooled with running water, are used. Advantages and disadvantages are claimed for this method. In its favor it is said that the oil will oxidize less than by the other methods; there is also less chance of damaging colored pigments, and the consistency of the ink will be practically the same as it will be when used on the press. On the other hand, it is claimed that with a thinner varnish it is possible to grind the ink finer.

The question of the opacity of inks is always one of importance. According to the use to which the ink is to be put, it may be dense and opaque, or it may be translucent. For ordinary printing on white paper it is desirable to have the ink as opaque as possible, since the ink does not need to be carried as heavily on the type to get a satisfactory impression. If, however, one is printing with a colored ink on colored paper, then opacity is of the greatest importance, since the color of the ink will be changed if the color of the paper shows through it.

With the three-color and four-color processes the reverse is true. The three-color process consists of printing in red, yellow and blue, obtaining the intermediate colors by printing one color on another. The four-color process adds black to the three colors above mentioned. The first color may be opaque without affecting the results seriously, but the other impressions must be as translucent as possible.

With these facts in mind, it will be seen that an ink which is suitable for multicolor processes is not suitable for printing one color on a colored paper. The reverse is equally true, except as above noted, when the opaque ink is used for the first impression.

It will be seen that each grade of ink is prepared to give satisfaction with a particular grade of paper. To secure the best results with any ink it should be used on the paper for which it is intended, and, furthermore, the paper itself must be of good quality. This, of course, refers only to cases where it is desired that the work to be turned out shall be of good quality, have a good appearance, and be more or less permanent; there is always a certain amount of work where almost anything will do, if it does not cost too much. If it is admitted that a poor grade of ink will not work satisfactorily with any grade of paper, it must be seen also that a poor grade of paper will not work satisfactorily with any ink. A short ink (one having slight cohesion) will not give good results, no matter what sort of press or paper is used, unless the pressman stands by and keeps constantly pushing it up against the feed-roll. Similarly, a paper with loose fibers would be constantly filling up the type, and in such cases the trouble would not be in the ink being too tacky but in the paper. It is evident that one factor depends upon the other, and that neither can be neglected with impunity.

(To be continued.)

ENGRAVER CHANGES COLOR LIKE CHAMELEON.

Nicholas J. Quirk's interesting sketch of Timothy Cole, the master wood-engraver, in the November issue of *THE INLAND PRINTER*, reminds one of the story William W. Ellsworth, former publisher of the *Century*, tells of Mr. Cole's food hobbies. To carry out one of his food theories Timothy made spinach his sole diet for six months, until, going in swimming with his son, the latter exclaimed: "Why, father, you're turning green!" Mr. Cole recognized the green tinge on his skin and said: "It's the spinach." Then he ate beets for another six months to turn his skin to a healthy ruddy color.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted.
For terms for this service address The Inland Printer Company.

Bleaching Backgrounds From Bromid Prints.

Frequently in commercial engraving it is necessary to get rid of the background and this is usually done by the engraver by outlining and routing out. A better plan is to remove the background in the copy. If it is a bromid print it can be done in the following manner, as set forth in *Process Work*:

Make up a solution of 1 ounce cyanid of potassium and 10 ounces water. In another bottle mix $\frac{1}{2}$ ounce of iodine, 1 ounce iodid of potassium and 20 ounces of water. For use take $\frac{1}{2}$ ounce of the cyanid solution, $\frac{1}{8}$ ounce of the iodine solution in 2 ounces of water. Paint this over the parts of the bromid print which are to be removed, after which the print should be well washed. Another method is to paint over with celluloid varnish the portions of the bromid print that are to remain, afterwards place the bromid print face down in the above bleaching solution, taking care not to allow any of the bleach to get to the back of the bromid. Those parts not covered by the celluloid will be bleached white. After washing the bromid and drying the celluloid, varnish can be removed easily with a tuft of cotton saturated with amyl acetate.

Rotagravure Patents.

"Printer," Chicago, asks: "Is it true that the reason printers do not take up the rotagravure for book illustration and commercial purposes is the fear of damage suits for infringement by the inventors of the process?"

Answer.—One of the purposes of this department is to watch out for patents that might make trouble for process-workers. There are numerous patents on rotagravure by Germans and others, but they are harmless. The process when worked at its best is not covered by patents in any way. There are numerous patents on the presses. The reason why the process is not in use for small editions and for book illustration is the lack of sheet-feed presses. One reason for this is that press-builders are so busy on other work. Another is that one press-builder is waiting to see what the other will do and then improve upon it if possible. The feeling is that much experimental work must be done before anything like a standard small press for rotagravure will be evolved.

Tint-Blocks for Checks and Other Purposes.

J. P. Smith, Chicago, sends in a piece of paper with a fine net printed on it and asks if it was printed typographically, lithographically, or in some manner from the lace direct.

Answer.—There are several ways in which tulle or net patterns, such as this sample, can be printed. If it is first to be photographed, then the net should be stretched in a frame; black net if a negative is wanted, white net if a positive is desired for intaglio etching. The frame on which the net is stretched is fixed a distance away from the plan board, which is covered with white or black paper to make a contrasting background with the net. The reason is that if the net were fastened upon the board as usual, it would throw a shadow which would prevent a sharp image of the net. A simple way to get a relief etching from a net is to ink up a flat zinc plate with etching ink, lay the net over the inked zinc, run it through

the press in contact with a clean and grained zinc plate, when it will be found that a clean transfer of the net is on the zinc in etching ink. All that is required is that it be powdered and etched in relief. All of this kind of printing is now done intaglio on rolls and printed as rotagravure is done with a doctor to remove the surplus ink from the roll. Typographic or lithographic printing can not compete with the intaglio method for this purpose.

"The Weekly Times Annual."

The Weekly Times Annual for 1919 comes from Melbourne, Australia, with examples of photoengraving and color printing that would do credit to any country. W. R. May is the printer and publisher for *The Herald and Weekly Times of Melbourne*.

Mirror Silvering.

From Melbourne, Australia, comes a request for a good formula for silvering mirrors used in photoengraving.

Answer.—Drayton's method is possibly the simplest and best, as follows: In 2 ounces, 160 minims, of distilled water put 80 minims of aqua ammonia, and stir in 1 ounce of powdered silver nitrate. Let stand for 24 hours, filter, and add 3 ounces of alcohol at 60° above proof, or naphtha; then add 25 drops of oil of cassia; let stand for 6 hours longer, filter, and the solution is ready for use. The perfectly clean polished glass to be silvered is put on a level stand and a wall of putty or wax built around its edges. The silver solution is poured on the level glass to the depth of one-eighth to one-fourth of an inch. A mixture of 1 part oil of cloves to 3 parts of alcohol is dropped in different places on the silver solution. This starts the deposition of the silver, the more oil of cloves used the quicker the deposition. It will take about 2 hours to deposit a proper film of metallic silver. About 18 grains of silver is required for each square foot of glass.

Chalk-Plate Composition.

Some years ago inquiries for the composition used in chalk engraving were frequent. One comes now from Philadelphia. Here is a recommended formula different from those previously given in this department:

Beat up the white of one egg in 24 ounces of water, add one dram of glycerin and one ounce of ammonia. Put this into a glazed bowl and stir in a mixture of 12 ounces of precipitated chalk and 4 ounces of French chalk. The mixture should be of the consistency of pancake batter. Pour this batter on thoroughly cleaned plates of saw steel until it is one-quarter of an inch thick. Bake, or dry out in a slow oven or on top of a stove. Too much heat will cause the mixture to leave the steel-plate base. When dry, scrape off the top crust and the powdered chalk until that which adheres firmly to the steel plate is all that remains. Pencil sketches may be drawn lightly on this chalk, then the design may be etched through the chalk with needle points and scrapers. A stereotype block is made from this chalk-plate matrix as readily as if it were papier-mâché. When routed out between the lines, this block is ready for the printing-press.

The Conversion of Formulas.

J. I. Crabtree says that in the conversion of the avoirdupois system of weights and measures to the metric system an error of five per cent is permissible in photography, so that all that it is necessary to remember is the following:

15 grains = 1 gram.	2 pounds (roughly) = 1 kilogram.
1 ounce = 30 grams.	1 ounce = 450 grains.
1 fluid ounce = 30 ccs.	1 pint = 500 ccs.
1 gallon = 4 litres.	1 cc. = 50 minims.

A French Book on Three and Four Color Work.

"Les Reproductions Photomechaniques Polychromes," is the title of a book just received from the author, L.-P. Clerc. It tells in French and in a concise way all that is at present known about three and four color reproduction methods. It is just fifty years ago since Louis Ducos du Hauron gave to the world the principles of three-color photography, and one can not help noticing how little Frenchmen have contributed to perfecting the suggestion of du Hauron. Now that France can turn from the subject of war, in which they proved their skill, we hope from them developments in three and four color processwork.

Typewriting for Reproduction.

"Engraving House," New York, writes: "There seems to be a run of reproduced typewritten letters just now. When it is a customer's letter we insist it be made with a black ribbon, but many of the letters are from correspondents in far-off places who use purple ribbons on their machines. Is there any short cut, or color screen, we can use to make negatives of these purple letters on wet plates?"

Answer.—The best way to reproduce a purple typewritten letter is to make an enlarged iso or ortho chromatic dry-plate negative of it, then print on a glossy contrast velox paper and retouch the lettering before making a wet-plate negative of it. If one examines any typewritten copy with an ordinary linen tester magnifier he will wonder that the letters when reproduced are not more ragged in appearance than they are. Typewritten copy is bad enough at its best. For reproduction by photoengraving it should be done on a smooth paper with a black ribbon of extra fine texture in the machine with perfect type cleaned thoroughly before use. The ordinary typewritten letter is on a rough linen paper with a coarse ribbon in the machine. Get the customer to examine this lettering under a glass and he will not expect a miracle in the reproduction.

Hardening Bath for Zinc Enamel.

"Etcher," Montreal, who is having trouble with the enamel coating leaving the zinc during the etching, can overcome the difficulty by putting the enamel print, after developing and before burning in, through the following hardening bath: Water, 25 ounces; methylated spirit, 2½ ounces; ammonium bichromate, 1 ounce; and chromic acid, ¼ ounce. Rinse this solution off and burn in. Machine-etching is safer than tub-etching for enamel on zinc, as the etching is done so much quicker that the enamel has less time to get soft.

We Need Trade-Schools Badly.

When answering a query reaching this department from an apprentice as to where he might study photography or photoengraving in the evening the thought occurred: "What are we doing for the apprentices?" They are being taken care of in England, for we read that at the Bolt Court School in London all the old courses of instruction are being run as usual, special attention being given to rotogravure. St. Bride's Institute has classes dealing with photolithography and offset work. At the Regent Street Polytechnic the process classes are being run on much the same lines as before, particular attention being given to colorwork. The photographic part of the instruction is always very thorough at this school. At the College of Technology, Manchester, very complete courses of instruction in photography and processwork are given. R. B. Fishenden, the authority on rotogravure, is in charge of the engraving and printing departments there. Instruction goes on in these

schools both day and evening. We are all proud of the photoengravers' union in this country. It would add much to its efficiency if it would at least begin by gathering its apprentices together and giving them talks by some of the experienced journeymen on matters pertaining to their complicated trade. The schools could come later.

Everett R. Currier in Chicago.

Everett R. Currier, at one time manager of the job department of the Curtis Publishing Company, where he attracted attention for his exceptional typographic taste; associated also at different periods with Fred W. Goudy, Bruce Rodgers, at the Riverside Press, and with the Merrymount Press, has now joined the Charles Everett Johnson Company, of Chicago. Readers of THE INLAND PRINTER will recall the splendid portrait of Mr. Currier published in May, 1913, page 257, with his paper, "The Engraver from the Buyer's Point of View."

Offset Printer Poisoned.

A capable offset pressman asks the writer what to do for his hands, the backs of which are covered with bad sores, preventing him from working. He said he had been using with a sponge a solution of 1 ounce chromic acid, 1 ounce phosphoric acid, 1 ounce tannic acid, 12 ounces gum in less than a gallon of water to clean up tint that might appear on the zinc plate while printing.

Answer.—It is the chromic acid that is doing the poisoning, and it should not be used by any one with the slightest syphilitic taint or it will produce sores on the hands. The object of the chromic acid is to roughen the surface of the zinc while slightly etching it. The same object can be obtained with nitric acid if some alum is also added to the solution. Or, alum alone might be added with but a small quantity of nitric acid, and this solution will not injure the skin. The use of chromic acid should be stopped by offset pressmen unless they handle the solution with rubber gloves.

Photoengravers Insist on Knowing Costs.

The International Photoengravers' Union employed Perley Morse & Co., certified public accountants of New York city, to make a thorough investigation of the methods of producing engravings and devise a system of cost-finding, accounting and bookkeeping for the whole industry that "would be sound, accurate and reliable in its conclusions, and which will prove simple in operation." After six months' research by experts their work has been completed.

Matthew Woll, president of the International Photoengravers' Union, submitted printed copies of this cost-system for the approval of the delegates at their recent convention in St. Louis. To the employers and employees of the photoengraving industry of America, Mr. Woll has issued a letter in which is this paragraph:

"I submit herewith the plan which has been devised by Perley Morse & Co. at our solicitation and for the purpose indicated. It is general and fundamental in its principles, and sufficiently flexible to permit its application to all the varying photoengraving establishments throughout the country. It is recommended that all establishments respond to this great need by immediately establishing this method and applying it to the varying conditions of the different shops."

E. J. Volz, president of the New York photoengravers, says this is the greatest step forward any union has thus far made. They realize that to protect their members in getting a living out of their art they must see to it that the industry prospers, and this can only be done by a scientific cost-finding and bookkeeping system. To accomplish this they are spending a large sum out of their treasury.

CALL THE PLUMBER.

EDITOR—This isn't poetry, my dear man; it's merely an escape of gas.

WOULD-BE CONTRIBUTOR—Ah, I see! Something wrong with the meter.—*Boston Transcript.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

To Users of Gasoline Burners.

Luther E. Warren, of Marshall, Arkansas, offers the following suggestion to those using a gasoline burner for heating metal: "Apply the flame of a gasoline blow-torch to the top of the metal in the pot, which, together with the heat below, will have the metal ready for use in about fifteen minutes."

Too Much Oil on Distributor Clutch.

A Minnesota operator states that apparently he has been oiling the distributor clutch too freely on his Model 5 and he wants to know how he can remove the leather washer on the clutch, as it appears to have oil on its surface.

Answer.—The oil can be removed without taking the washer off by drawing out on the clutch shaft, which will separate the flange washer from the side face of the clutch pulley. Gasoline may be applied while the parts are separated. After this is done, pieces of blotter may be inserted between the two parts, which will absorb some of the oil. Several applications will suffice to eliminate the surplus oil. If you desire, however, to remove the clutch, proceed as follows: Loosen the screw that holds the distributor-clutch lever shaft, slide out the shaft and remove the lever. Remove hexagonal-headed screw that attaches the clutch bracket to the distributor beam, raise the back distributor screw and loosen the hexagonal-headed screw that attaches the front screw bracket to the beam. This will allow the clutch-shaft bracket to be removed without danger of springing the left end of the clutch shaft after its screw has been loosened. When the shaft and pulley are withdrawn, remove the screw from outer end of the shaft, and the flange may be separated from clutch shaft, leaving washer free to be cleaned as desired. When the parts are separated one from the other they may be cleaned in gasoline, and then the shaft may be oiled and replaced. The timing of the shaft pinion with the screw pinions will be necessary. As the timing pins in the gears are visible it is not a difficult operation. When this part of the work is done, each of the other remaining pieces is applied in order and finally the large-headed screws must be tightened.

Face of Slug Is Not Sharp Enough to Print Clearly.

An Ohio publisher submits several slugs and proof of printed matter showing effect of trouble. He asks for general treatment to sharpen the face of slug.

Answer.—Without an examination of the machine and a demonstration of casting it would be only guesswork on our part to point out the real cause of failure to procure sharp face on slug. A number of causes, either individually or combined, tend to produce imperfect characters on slugs. Following are some of the causes: Impoverished metal; low metal in pot; insufficient plunger pressure; vents in mouthpiece not permitting evacuation of air from mold cell; clogged mouthpiece jets preventing outflow of metal in sufficient volume to expel air from mold cell; chilled mouthpiece or throat; low temperature of metal; dirty plunger and well; worn plunger; holes in side of well closed; mouthpiece not aligning properly with mold cell. Each of the causes mentioned may affect the

sharpness of the face of slug in one way or another. It happens sometimes that a combination of circumstances or conditions exists which produces the imperfect face, so that it is expedient for the troubled machinist-operator to examine into every possible cause that is mentioned. For example: Do you clean the plunger regularly? Is the metal occasionally renewed or toned by manufacturer? Have you recently replaced the plunger with a new one (if needed)? Is the well given only an occasional brushing or scraping, or is this operation done regularly? We might go on and ask a question bearing on each troublesome factor, and the answer may indicate some neglected operation in the necessary care of the machine, which is reflected in the product. Doubtless you will say this is true, for the machine, when new, cast solid slugs with sharp faces. Then, why does it not do so now? Perhaps stress of work or lack of time prevented many needed attentions being given the machine, the want of which gradually brought about the imperfections that appear on the face of the slugs. If you would have the machine do good work as before, you must look into each detail of the casting operation and find out which of the causes are operating to the detriment of sharp faces on the slugs. Without doubt you can find the cause, and perhaps without much expense you can again have good slugs. Our advice is to closely examine into every cause that bears any relation to the casting operation. (See reply to Indiana operator-machinist.)

Slugs Cast From Rule Slide Show Defects.

An Indiana operator-machinist sends several slugs cast from rule slide which show imperfections in both face and body. An Iowa operator also sends several slugs having pitted faces. The following general treatment may help improve both face and body of slugs:

We suggest that you remove the plunger and give it a thorough brushing with a wire brush. If you have a well brush use it in the well. After this is done bail out sufficient metal from the pot to expose about one-half inch of the top of the well. Place about one-half teaspoonful of Dixon's graphite No. 635 in the well, and then put plunger in on top of the graphite. Work the plunger down, and put in the pin. Increase the stress of the pump-lever spring by the adjusting nut, turn it as far as it can go conveniently or by moving it to forward notch of lever. Open vise and draw disk forward, clean off the mouthpiece, and with the point of a knife blade clean the cross vents which are found running vertically between the jets. If any of the jets appear to be closed, except by cold metal, clean them out with a piece of stiff wire of suitable diameter. Place sufficient metal in the pot and increase the temperature of the metal a trifle. If you have a thermometer, place it in the metal and observe where the top of the column of mercury stops. It should rise at least to 550° F. In some instances, especially in casting fine faces on thin slugs, you may carry the temperature ten or more degrees higher, when using new metal. As the plunger descends, observe if metal bubbles up around the plunger. It will not do so unless the plunger fits loosely, and in such a case you may need an oversize plunger, which when applied will correct the trouble. The motive for increasing the

stress of the plunger spring and the graphiting of the well is to enable the full power of the pump to be used in driving the metal into the matrix line. An increase of temperature appears advisable, owing to the need of sharper face if cast on a small body. If this is done and no improvement is noted, you may observe the ventage on the back of mold by stopping the machine before the mold reaches the back trimming knife. The sprue of metal which descends from base of mold may be one-half inch in length. If it is shorter than this, the cross vents may be opened up a trifle. This will allow the air to escape more readily from the mold, together with a slight amount of metal forming the sprue. This latter condition is not harmful, especially if the face of the slug is sharp.

To Remove Keyboard Roll Collar.

An Indiana operator writes to the effect that he was unable to apply a new rubber cam-roll owing to the difficulty of removing the collar found near the right end of the rubber-roll shaft. He asks for assistance to overcome the difficulty.

Answer.—The collar referred to consists of three parts, namely: rubber cam-roll shaft collar, taper pin and shaft oil collar. The part last mentioned may be driven off by using a hammer and a piece of brass rule. The taper pin is then visible and can be driven out, and then the shaft collar may be removed. When this is done the old rubber roll may be drawn or cut off and the new one applied.

Device for Cleaning Matrices.

Russell F. Reed, foreman of the Recorder Printing and Publishing Company, 689 Stevenson street, San Francisco, California, is the inventor of a simple and effective matrix cleaner, which can be attached to the duplex rail of the assembling elevator of a slug-casting machine in such a manner that matrices are automatically cleaned. The importance of this useful invention will be readily appreciated, as it eliminates hand cleaning of matrices. It also permits the operator to read a line more readily, thus preventing errors, the operator not having to look closely at the reading face of the matrices. Letters patent have been applied for and the invention will shortly be put on the market.

Automatic Gas Lighter for Pot Burner.

A South Carolina operator writes: "Some time ago my files of THE INLAND PRINTER were destroyed by fire, but if my memory is correct there were described at different times in the Machine Composition department various methods for making attachments for lighting the gas burners on linotypes. I want to try out some one of these and shall greatly appreciate any suggestion that you will be good enough to offer. We have a low-pressure oil gas, and the machines in my care are the new multiple-magazine type equipped with the new thermostat and burner."

Answer.—The various automatic gas-lighting devices described in our columns are patented, and we can refer you to the manufacturers if you so desire. However, a correspondent described how he made a satisfactory gas lighter with only the outlay for an alarm clock. His description is, in part, as follows: A cheap alarm clock was attached to the top of the first elevator slide guide. The gas pipe which connected to the pot burner-descended from the ceiling close to the gas governor. At this point a small pipe was run off from the main pipe and descended to the pot burner. This pipe had a very small jet or pilot light, which was kept burning constantly and was placed close to the round burner under the pot. Near the clock was the shut-off cock for the pot burners. This cock was arranged with a lever which extended at an angle of about forty-five degrees, and to this were attached a small chain and a small pig of metal. The alarm was set to go at a certain time, and the moment it would start to ring, the alarm wind key would begin to turn, and the small pig of metal would be dislodged from its resting place and in falling would drag down the lever referred to, which would open the gas supply to the burners. The device worked perfectly, except on one occasion when the alarm was forgotten. The main features are: (1) Pilot light

placed where the escaping gas from round burner will not fail to ignite; (2) clock, which should be fastened securely, close to where the supply cock is to be operated; (3) spool or spindle on alarm wind key to dislodge small weight, which will turn on the gas. Be certain that the gas-cock lever turns readily. Almost any operator can make a small device, modifying it to suit his fancy.

Troubled With Matrices Failing to Drop.

A Massachusetts operator writes stating that several small letters give trouble in responding by failing to drop when the key is depressed. Double responses are present in two cap characters. He asks for further help and wants to know if the keyboard needs dismantling to clean.

Answer.—We suggest the following treatment, which will not involve the taking apart of the keyboard: (1) Remove the lower-case "e" and "t" cams, clean the free ends and then oil pivots of cams, and replace. (2) Apply gasoline from a small can having a spout, to the front end of keylever and also on the lower end of the keyboard keyrod. While the gasoline is flowing, pound the key repeatedly. The tendency is to loosen up the dust which caused the trouble. Several applications should stop all double responses. (3) Remove both rollers, and wash in soapy water. Roughen surface of rubber with coarse sandpaper. Where no response occurs from keyboard cams, apply operation No. 1. For double response, No. 2 is applied. If you have not recently cleaned the matrices and magazine, it would help you over some other troubles by giving them a proper cleaning. Run out all of the matrices, placing them on edge in an ordinary news galley, rub the upturned edges with a white rubber ink-eraser; this will brighten the edges. Take the magazine brush and apply graphite to the cleaned edges, brushing across the galley; this will remove the particles of rubber and at the same time will graphite the ears of the matrices. Turn the matrices and treat the opposite edge in like manner. However, do not use the rubber near casting seat of the matrix as it may damage the side walls. When the matrices are clean and all the rubber is brushed off, you may then give your attention to the magazine. Remove it from the machine, take out the pi-channel guide, also locking bar and the matrix guard at top. This is the bar running across the top of the magazine near the rear. Lift it out with a screw-driver. With the magazine brush, clean the channels of the magazine, and when all the dust is removed you may apply a small amount of graphite to the brush and polish the channels by a vigorous rubbing with the brush. When you are finished, there should be no graphite visible in the channels. Be certain that no free graphite remains. Before running in the matrices, take a small piece of clean cloth and with it apply gasoline to the distributor screws. Have the screws running and hold the rag into the thread, beginning at the left end. This operation will remove any grease or dirt. When the matrices are finally run into the magazine it should give a noticeable improvement in the work.

NUT MEATS FOR PRINTERS.

BY ABE SHILLINGS.

The printer who uses a sulphite sheet on a job when his customer requested that a high-grade bond be used, is the same kind of thief as the man who sneaks into your house in the night.

All publishers tell the public it pays to advertise in their paper. How many such publishers ever use space to advertise their own business?

Don't be grouchy when a salesman calls on you. It costs you nothing to have him call, and many a printer and publisher owes his present success to suggestions or help given by a salesman.

"God helps those who help themselves," then why don't you help yourself to a fair margin of profit on every job?

What would you think of a doctor who did not take the medical journals so as to be up to date? Also what do you suppose the public thinks of printers who do not take printers' magazines?



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

The Upward Trend of Newspaper Rates.

We never surmised that there could be such a general and effective rush as there is now among newspapers to raise rates and get under cover to escape disaster because of the high costs of help and materials. Newspaper news from many States indicates the advances that are being made, but in some States these advances are far too tardy and the newspapers are going to suffer terribly for their timidity in this direction. In Iowa, for instance, fully sixty per cent of the weekly newspapers are now selling at \$2 per year, while the ones which are not sold at that price apologize and point out certain exigencies which they believe warrant their remaining at a lower figure. But the \$1 per year paper is practically out of existence. And yet we read that in Virginia many papers are just beginning to undertake the \$1.50 per year price, and the news reads that many of the \$1 per year papers are considering an advance to the same figure. Possibly some of the other eastern papers are doing the same, but the timidity in getting the price up is not confined to the East. The newspaper directories quote so many Kansas weeklies and even semi-weeklies at \$1 per year that it is almost incredible. Nebraska papers, on the other hand, are quite generally at the \$2 figure, with many of them priced at more than that for circulation outside their own counties.

The \$1 paper is inexcusable at this time, unless it is endowed with sustaining funds that make it independent of profit—and even then it is committing a crime against competing newspapers. Small daily papers have also been slow in getting away from the old price of \$3 per year or a penny on the street. At a banquet recently we heard a hard-headed business man, a state senator, say, "Newspaper men are all right, and I like them, but they are darned poor business men when they will sell a paper for a penny on the street, when everybody knows it cost them more than that to make it." Yet stubborn competition compels it in some cities, even in the face of white print at \$7.50 per hundred.

The western papers, we believe, have also taken the jump on advertising rates far in advance of the papers in other sections. This has resulted, however, from good state organizations and a study of newspaper and space costs, with an indisputable showing that display space was actually costing more than many papers charged for it. Another peculiar thing in connection with this advanced advertising rate is the testimony that an increased volume of business followed the raise, no matter what the former rate or the step-up was. With business men making more profits than ever before, they expected the increased advertising rates, but were so much more anxious to get the business that they spread themselves more when it was possible their own competitors would not do so.

It would be interesting to see a compilation of advertising and subscription rates for weekly and small daily papers for the entire country as they were five years ago and as they are now, and then another compilation five years from now. Possibly the executive secretary of the National Editorial Association will get to this point later, and finally there will be evidence and encouragement that will get all up to a right

standard—and make enough more money for all of the papers so that their organization and their executive secretary will be the biggest profit-producing features outside their own shops.

Cultivating New Business.

One of the largest retail merchants in the Northwest says that his present big business and success started when a local newspaper man in his town called upon him when he was opening up a new \$1,600 stock of groceries for a new store in the town where he is now the leading merchant. Incidentally, that newspaper man also created an advertiser who has now come to be worth \$12,000 a year to the advertising game—and the newspapers get three-fourths of that.

Isn't there food for thought in this subject? How many of us newspaper publishers have seen young business men, strangers, come into our communities and want or need the friendly word of help that the astute newspaper man can generally give? This man says the publisher suggested that as he was opening up such a stock, advertising would be the best thing at the start, and would help to attract attention. The young business man saw the force of the suggestion, and asked the publisher about how he ought to advertise. The latter advised a modest space in his paper, a certain preferred position, in fact, and a line of copy that would tell straight-out the policy of the store and the value of the service it would render its customers. This advice the business man took, and he says that from that day to this—some thirty years—he has had his advertising in every issue of the paper, and of many other papers as well.

Even though self-interest is the main motive, still there is the encouragement and friendly coöperation that may be of value to the newcomer in every community. The newspaper man can see and advise, assist and encourage the young man who is starting out or the new man who is coming into his town for business. He has the excuse, and here is a real and practical example he may use if opportunity offers.

A Record in Farm-Sale Advertising.

We have received at our desk a copy of the November 21 issue of the Traer (Iowa) *Star-Clipper*, which contains thirty-three public-sale advertisements. This is interesting in several ways; first, because it is probably the record for number of public farm-sale advertisements in one issue of any paper; and, second, because of the way in which the advertisements are handled. While the usual custom of county papers is to encourage farmers to take display space—and the nearer to a page for a sale the better—this Traer paper encourages the use of the smallest possible space by the farmer having a sale. Accordingly, in the *Star-Clipper* nearly all these sale advertisements are set in solid six-point type, with merely a heading set in black six-point capitals. Even the signature is run in below, and the date is not set out in a line by itself. Thus, twenty-six of these sale advertisements are run on one seven-column page—an average of three and a half inches to the sale—for which the publisher charges \$1 per inch for each insertion. Some of the advertisements run two weeks or more.

We find but one display advertisement for a farm sale in the paper, and that one is thirty inches and is placed among the regular advertisements.

The publisher, E. E. Taylor, contends that in thus publishing sale advertisements in the smallest possible space, he not only gets more income per inch from the space than other papers receive for the large display space used, but he makes more profit than they do in the saving of extra pages and high-price print-paper. All of this must be conceded as true.

But there are those who will argue: Why not encourage all advertisers to do likewise? Why not have all the advertisements in the paper thus condensed and concentrated on one or two pages, leaving the rest for reading-matter? Isn't there value to a farmer in having his offerings displayed in large-size type, with cuts of the animals, etc., to be sold, or, are we misleading all our display advertising friends by encouraging them to take large display space? There are two sides to all this sale advertising method, and while the large display uses up high-price print-paper and causes the running of extra pages, does it not in fact make the paper howl and screech from the housetops what the advertiser is offering for sale? Might not the auctioneer at a sale stand quietly around in his crowd of prospective bidders and whisper in the ears of those he solicits, rather than shout in triple-tongued cadence the bids he has and the bids he should have? Isn't the value of a good cut in an advertisement worth the extra space used for it, and isn't the psychological effect of the displayed advertisement better than the condensed and unattractive six-point advertisement in which the reader must use spectacles and hunt by the brightest light for what he hopes to find?

If the latter suggestions are not in fact the essence of advertising, then those who are paying fortunes for double-page spreads in the *Post* and *Journal* and *Farming* and *Review*, etc., are simply sowing at a loss, because unnecessary expense is a certain loss.

Our observation is that the publisher can sell farm-sale advertising about as he wishes to sell it. His suggestion goes a long way with the farmer who has not made a study of advertising, and who does not pretend to know how to construct it, word it, display it, or buy it. Within reason, he can charge any rate necessary for it, either as display or as solid reading-matter advertising. He can sell it at 10 cents per line for solid nonpareil about as easily as he can at \$1 per inch, if he uses salesmanship and conviction in handling his customers. The choice is really whether he wishes to get from his product \$100 per page for part of it and but \$25 from other parts of it. The paper may be of such great value in its community that it must be used if a sale is to be advertised at all. The question then is not what the traffic will bear, but what profit the business demands and what the equipment will accommodate — and this, after all, is the final answer to the problem of display or solid matter sale advertising.

A Unique Idea on Collecting.

H. E. Hogue, of the Eaton (Colo.) *Herald*, writes the editor of this department as follows: "I read with interest your article in the November issue of THE INLAND PRINTER regarding payment of subscriptions all on the first of the year. I agree with you that it is better to have a steady flow of money throughout the year. In this connection I am enclosing a clipping from the *Eaton Herald* of June 6, 1919."

And the clipping enclosed gives the following unique idea about collecting subscriptions:

"The years glide by swiftly and you receive a notice that your subscription to the home paper has expired, when you think you paid it only a few months ago. Some people are willing to swear it is not due and the majority have a suspicion that the editor is trying to put one over on them even if they don't put up a roar. Why, even the editor himself is often surprised to note that your subscription has expired.

"Now, the *Herald* has thought of a new scheme that will do away with all this hard feeling. Have your subscription date from your birthday. Every time you have a birthday come in and pay a year in advance. Thus you have got an

invincible landmark to go by. The editor has his books and you have a date that you are bound to remember.

"Another beauty of this scheme is that you are bound to live for another year. No man ever died who had his subscription paid up. Nine times out of ten when a man dies he owes the editor for subscription. This will beat any old-line insurance company.

"Just try this scheme and live happily ever after."

The Desire to Become an Editor.

It is not only in fiction that amusing examples of human desire to write for the paper, or to become an editor, exist. We have found it in real life more than once, and recently have been using our good offices as counsellor to discourage one embryo newspaper publisher from taking on the worries and vexations of the publishing business just at this time.

This man is located in a town of perhaps 340 people, and he has a permanent job that will spare him enough time to write and manage the newspaper he intends to start. He writes for advice regarding the new publication, but particularly for information as to how much foreign advertising he can get for it. He states that he can get the type set in a near-by city and can put out this four-page paper for \$35 for the contemplated issue of 200 copies — \$1 per hundred for all over that. Cheap enough, to begin with. Then he can secure thirty-five inches of advertising in his home town at "50 cents an inch," and from a near-by city he would expect to get fifty inches at 35 cents an inch. Great! In view of this situation, how much foreign advertising can he secure? That is the question for us to answer.

Answering the question and still encouraging the buzzing of this newspaper bug is, however, an impossibility. First, the four-page, six-column paper can not be issued for \$35 per week after hiring the work done. Second, thirty-five inches of home advertising at 50 cents an inch is just about four times the charge justified by the 200 circulation hoped for. Third, the fifty inches of near-by city advertising at 35 cents per inch will not materialize; and, fourth, there can be no foreign advertising secured at any rate that is fair to the advertiser and even a semblance of the contemplated local advertising rate maintained.

Just as some other roseate dreams of fame and fortune come to naught, so will this dream of newspaper enterprise fail. It has occurred a thousand times to men who do not understand the printing business, and who have but a vague idea of what is involved in the publication of a newspaper, no matter how small the undertaking may be. Not even an expert can point out to the neophyte what a routine of thought and drudging duty must accompany the organization of a newspaper. It can not be put on paper what is involved in correctly reporting the comings and goings and the doings of even a small community. The excuses that good friends will give for not "taking the paper" thus placed before them can not even be imagined beforehand, while the local business men, or, more properly speaking, shop-keepers who "do not believe it pays to advertise" will shock the sensibilities of the one who tries to float such a newspaper proposition and make it pay him \$35 per month profit. Then there is neither fame nor fortune in trying to afford a weekly preachment of the newspaper kind to a community so small, and we must believe that in the end the promoter of this enterprise will despise his task and become sour on the world for not appreciating his utilitarian efforts. There is this, and more, we could mention in discouragement of a newspaper enterprise of this kind — not including the present difficulties in the way of securing an adequate supply of white paper to handle this proposed issue of 200 papers weekly!

Observations.

So many times the writer has heard newspaper men — generally those of the vintage of 1873 or 1896 — say they do not take any stock in the district or county newspaper gatherings, as the d— liars go there and talk and say what they are doing and will do, and then go back home and do just the opposite. Knowing some inside facts, we have sometimes been able

to discount this foolish excuse for non-attendance at such meetings, and can point to most of those in attendance as being fifty to one hundred per cent more efficient, more businesslike, and more progressive than the ones making such excuses.

But even if we conceded that the criticism thus offered was genuine and founded on fact, is it honest for the general fraternity to have one, or two, or half a dozen, of this kind of publishers retarding the work of the organization because the critics will not give the complained-of competitors a chance to understand the position and methods of others and to conform to more decent business rules? There is no chance to have a better understanding or to obtain get-together ideas if we do not meet; there is no chance to thresh out differences if we do not confer. Even though the cynic sits and stares and thinks that all the world is dishonest and puerile except himself, still he may occasionally absorb some thought or gain some inspiration that will be worth while—if not in this world, then in the next.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

J. L. WILDY, Woodland, California.—There is not, as you suggest, a dearth of reading-matter in either of the large advertisements in your issue of November 19. There is too much matter in advertisements far more frequently than too little. The advertisements are all nicely handled, in fact the paper, *The Mail of Woodland*, is excellent in all mechanical respects, including presswork and make-up. The large amount of interesting local news-matter should be appreciated by the readers of the paper.

The Digby Weekly Courier, Digby, Nova Scotia.—Some of the pages are overburdened with advertisements whereas on other pages there is very little advertising. Good make-up involves a more uniform distribution of advertisements throughout a paper. Because of their high attracting powers, and because they are not pleasing to the eye, "fussy" ribbon borders detract from advertisements around which they are used. Presswork is very good, and the editorial staff seems to be covering the field in good shape.

BUTTE H. TIPTON, Jordan, Montana.—Wonderful! That is the only word that occurs to the writer which does justice to your efforts in publishing a newspaper in a town of 300 people, 100 miles from a railroad. Four six-column pages and four "patent" pages, the *Times* compares with the best papers of the same size which come to THE INLAND PRINTER. Presswork is excellent, make-up is good and the advertisements are of a superior grade. We would be finicky indeed were we to point out minor and unimportant flaws, of which you are probably as well aware as we. The first page of one of the three copies sent us is shown as an example to more fortunately located brethren of the craft whose efforts are not crowned with the same measure of success as yours.

The Times-Herald, Burns, Oregon.—The first page of your paper, September 13 issue, is made up in a most interesting manner. However, presswork is uneven, the ink being heavy and light in streaks, probably due to the fact that the fountain was not properly set. From a publicity standpoint the advertisements are satisfactory, but they could have been made equally as effective from that standpoint and more agreeable to the eye by less striking contrasts between them. There is an effect produced that is best described by the word disconcerting, and it is the opinion of the writer that, to an extent at least, the advertisements work against each other, to the point where a reader can not give the right kind of concentrated attention to any one of them. The appearance of the pages would be better if the make-up were systematized on the basis of the pyramid, described elsewhere in this section.

Conway County Unit, Morrilton, Arkansas.—While presswork could be somewhat improved by the use of a slightly firmer impression—if the fault does not lie in rollers that are hard and old—the paper is praiseworthy in all other respects. The main decks of the news-headings on the first page could well be made somewhat stronger, but they are quite satisfactory as they stand. Make-up of the first page is interesting, and, although you have not followed the pyramid style of placing advertisements on the inside pages, the effect is not bad because there are, as a rule, few advertisements and those are kept toward the bottom of the pages. In a number of instances the subordinate matter of advertisements is set in sizes of type that are too large, and for that reason the display loses in effectiveness, because the headings and important lines, through lack of contrast, do not stand out as effectively as they should to catch the attention and hold the interest of readers. Another result of setting the subordinate matter so large is the crowding of the space. The best plan is to set the subordinate matter as small as consistent with legibility and bring the headings and important display lines out strong.

Clark County Courier, Clark, South Dakota.—Both issues of the paper are poorly printed. The impression is very pale from lack of both ink and impression. It is possible that the press and rollers were cold when the printing was done, which aggravated the trouble. Make-up of the first page is interesting, although a few more headed items would make it more so. Make-up of text pages is not good, and we refer you to the review of *The Poteau Weekly Sun* for points which apply to your paper as well. While the advertisements have, as a rule, been well han-

dled as regards display and arrangement, the great variety of type-styles used, several being employed in single advertisements, makes the appearance of the advertisements and the paper less pleasing than it would be if there were greater consistency. Display is too weak in some of the advertisements, an example of this class being the K. Pederson advertisement in the issue for October 2. The small size of the heading at the top, the large amount of open space there and the heavier effect at the bottom throw this advertisement so much out of balance that attention to it is difficult. It does not hold the eye. The same might be said of the Quality Store advertisement, which has little if any of the desirable quality called "punch."

Faribault County Register, Blue Earth, Minnesota.—In the larger sense your paper is an excellent one, and only minor faults occur to the writer as demanding correction. Why mar the appearance of the first page with a two-column, ten-inch advertisement when there was plenty of room for it on the inside? On an eight-column page such as yours, there should be more headings on the first page than were used in the copy sent us, there being but two top-headings on the page in that issue. The three cuts save the situation, in a measure, but they do not take the place of sparkling head-lines. Presswork is excellent. Advertisements are well arranged and effectively displayed, but they are a little too "fussy" sometimes, made so by the use of rules, borders and ornamental units needlessly and without purpose. The pages would be more pleasing to the eye if the advertisements were placed on the page in an orderly manner, as, for example, according to the pyramid.

The Bryan Democrat, Bryan, Ohio.—An excellent paper in all respects save one, and the fact that the reading-matter is in good amount on all pages makes that fault less harmful. There is evident a desire to give each advertiser the best position possible—from his own view-

**STORK
EXTRA
1.45 P.M.**

The Family Record

Published Every Year or So by A. W. Skinner

The Weather
Ideal for the
Occasion

Vol. I.
MILFORD, CONN., AUGUST 20, 1919
No. 3

ARRIVAL OF YOUNG PRINTER AT SKINNER HOME CAUSES WILD EXCITEMENT AND GREAT JOY

Town of Milford Dashed Out in National Colors to Greet Youngster. Big Sister and Brother Skeptical at First, are Delighted with New Playmate.

A birthday present for his father, and delivered three days in advance, Stanley Roosevelt Skinner arrived this afternoon at the home of his parents, Mr. and Mrs. Arthur W. Skinner.



Stanley tipped the scales at a little more than eight pounds and both he and his mother are doing fine.

Dad is passing out the cigars and lamenting the fact that prohibition makes it impossible to get the boys together for a celebration.

"The War is Over—Back to the Old Job!"



PRINTERS ARE BORN, NOT MADE

Realizing the need of more young men in the printing industry, and appreciating the fact that the best printers are born and not made, father figs that he has just cause to be proud of his achievement in furnishing his craft with another printer-to-be.

Stanley's big brother, Harvey, age three, has already expressed his desire to help his papa, and will soon be old enough to make the acquaintance of type lice, left-handed sticks, static quads and other little peculiarities of the "art preservative."

NAMED FOR GREATEST AMERICAN

Stanley has been named for the late Col. Roosevelt, the foremost American of modern times. If, as the years pass by, he becomes even half as much a MAN as Theodore Roosevelt proved himself to be, his parents shall have cause to be proud indeed of him.

Of all sad words of tongue or pen, The saddest are these, It might have been—twins.



Miniature paper, 6½ by 7 inches, by which A. W. Skinner, Milford, Connecticut, printer and publisher, announced the birth of a son.

point—and that position, often in the upper corners of the pages, is against the best interests of the readers, and, as a consequence, is detrimental to the advertiser. Advertising in a paper is just as effectual as the paper is popular with its readers. A paper is made popular with readers when the news-matter is so presented that they can get it without interference from advertisements. That does not mean the elimination of advertisements—far from it. It means that the pages should be arranged so that the reader can complete the reading of the news before taking up the advertisements, when he can give the kind of attention required for their greatest effectiveness. Advertisements are well displayed, the only fault we have to find being the use in some instances of crude letters of wood type for the main display lines.

The Long Prairie Leader, Long Prairie, Minnesota.—An admirable paper in all respects save one. Make-up of first page is neat, well balanced and interesting. Presswork is excellent and the setting of advertisements would be difficult to improve upon. The fault is with the make-up of advertisements on the inside pages without semblance of order, they being scattered here and there with an evident desire to have as much reading-matter as possible around each one. At first glance this would seem to be to the best interests of the advertisers, but the fact that the majority of readers are going to read the news-matter first means that they may pass advertisements placed at the tops of pages because of their greater interest in the news, and when the bottom of a page is reached it is natural to turn to the next page and the chance of the advertisement being read is lessened. Besides, the average reader does not like to have his news-matter sandwiched between advertisements. He wants it convenient and easy to follow. Readers, publisher and advertiser are all best served in the long run when the pyramid system of making up advertisements is followed, and that style is described in another review in this section. Read it.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Printing for Business."

THE INLAND PRINTER enjoys a wide circulation among buyers of printing who do not possess a technical knowledge of the "art preservative." To them a new book, a copy of which has recently been received, will be of special interest. "Printing for Business" takes up the mechanical features of the business in detail, and a careful reading of the book will give one a fair working knowledge of the printing business.

"Printing for Business," by Joseph Thorp. Published by John Hogg, 13 Paternoster Row, London, E. C. 4, England. Price, 7s. 6d.

"Direct Advertising and Color."

A recent booklet printed in the four-color process by the Henry O. Shepard Company, Chicago, has been issued by Luis Urgelles. It contains reproductions of colorwork with constructive criticism, also a chapter on the use of colors, with graphic charts, and has other valuable information for the advertiser interested in color — and that includes almost everybody. In addition to the technical information contained in this little work, a directory of outdoor advertising companies in the United States, prominent lithographers, printers, and engravers, artists, manufacturers, sign painters, and advertising agencies, is printed for reference.

"Direct Advertising and Color," by Luis Urgelles. Published by the author, 117 North Dearborn street, Chicago, Illinois. Price, thirty-five cents.

"Proofreader's Marks and Table for Estimating Copy."

THE INLAND PRINTER has recently received a copy of "Proofreader's Marks and Table for Estimating Copy," by Adam Kinghorn Wilson, the college printer at Harvard University. We are informed that Mr. Wilson's original intention in compiling this table was to gain more accuracy than has been reached before by any system in calculating the amount of printed space covered by a given amount of typewritten copy. The pamphlet includes a very clear table of proofreader's marks, and sells for fifteen cents, postpaid. It may be secured from Harvard University Press, Cambridge, Massachusetts.

The Wellcome Photographic Exposure Record and Diary, 1920.

On opening the 1920 issue of the United States edition of this pocket annual, which has become the recognized reference book for the majority of amateur photographers throughout the world, we note that the frontispiece is a photograph by an American worker, Arthur W. Carpenter, field director of the Harvard University Central American Expedition. This picture, which is notably good in technique, was taken and developed, under circumstances of exceptional difficulty, in the jungles of Central America. It certainly affords an excellent example of the character of the work obtainable by following the lucid instructions on exposure and development which are features of the publication.

The opening sentence of the book, "The keystones of photography are correct exposure, correct development, and

the ability to make a good print," sums up good technique in a minimum of words.

All its good features are retained, including the improved exposure calculator, which, by the simple movement of a single scale, settles the difficult question of exposure in a manner which thousands of photographers find the most satisfactory of any.

"Wellcome Photographic Exposure Record and Diary, 1920." Published by Burroughs Wellcome & Co., 18-20 East Forty-first street, New York city.

"Art and the Great War."

One of the most notable works which it has been our privilege to review is a book entitled "Art and the Great War," by Albert Eugene Gallatin, a copy of which was recently received by THE INLAND PRINTER.

In the prosecution of the Great War, and in the bringing about of ultimate victory, the artists of the United States and the allied countries played a very important part. This was the first time that war artists, as such, were used by their governments, and art became a powerful weapon. It was the purpose of the author to chronicle the part played by painters, illustrators, etchers, lithographers, and sculptors, acting in these capacities, and his work has been done very well indeed. Set in Kennerly throughout, printed on antique-finish paper, and the illustrations, of which there are over a hundred, printed on dull-finish coated book, the book is a delight to the eye of the typographer and the student of fine printing.

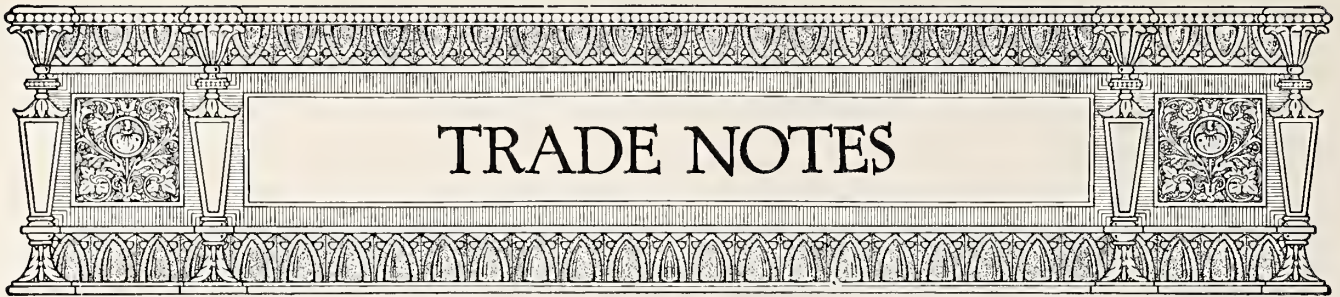
The author gives credit to the British and Canadian governments for the splendid manner in which they went about obtaining pictorial records of the war, but deplors the fact that the United States did not realize the importance of this work. He likewise gives credit to the Library of Congress for its foresight in assembling a large and representative collection of posters and cartoons about the war. In this collection are posters issued by the American government for recruiting, for relief work, and for the special purposes of the departments of Agriculture, Commerce, Labor, State, Navy, Treasury and War. Included also are the posters issued by the Food Administration, the War Finance Committee, and many other organizations.

"Art and the Great War," by Albert Eugene Gallatin. Published by E. P. Dutton & Company, 681 Fifth avenue, New York city. Price, \$15.

"Reprints."

An interesting booklet by I. R. Parsons, advertising manager of a prominent Chicago department store, has recently been received by THE INLAND PRINTER. As its name indicates, it contains reprints of little preachments on advertising by Mr. Parsons, written, as the author states, when the thought struck him. They do not chapter themselves out one after another to the end, neither do they insist that you start at the beginning and read, and read, and read.

Although the edition is limited, we are informed that the Alert Syndicate Service, 109 N. Dearborn street, Chicago, will send this little book, without charge, to advertisers who ask for it.



Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Secretary-Managers' Association to Elect Officers.

The semiannual meeting of the Printing Trades Secretary-Managers' Association will be held in Richmond, Virginia, January 19, 1920. At this meeting the annual election of officers will be held. A program committee has been appointed, consisting of E. E. Nelson, Boston, chairman; W. G. Martin, Detroit; F. L. Bland, Richmond, and W. Van Hinkle, Buffalo.

New England Representative for Miehle Company.

Ralph J. Waite has been assigned by the Miehle Printing Press & Manufacturing Company, Chicago, to its New England territory, and will take over the sales office located at 176 Federal street, Boston, succeeding Thomas Jarboe, who has resigned. Mr. Waite has represented the company in various territories for many years and is well qualified to undertake the sales of Miehle presses in New England.

Reshaper Made for Intertype Matrices.

Users of the intertype will be interested in knowing that the matrix reshaper manufactured by Perry E. Kent, 332 East 187th street, New York city, has been adapted for use on the intertype and that it can now be secured for their machines.

Brower Proof Presses in Australia and England.

A. T. H. Brower, inventor and patentee of the Brower proof press, informs THE INLAND PRINTER that he has recently made shipments of his proof presses to Australia and also to England, besides filling orders from this country. Mr. Brower's very efficient machine seems to be gaining in popularity, to judge by the territory represented in his orders.

Babcock Athletic Club Organized.

The Babcock Athletic Club, organized by the employees of the Babcock Printing Press Manufacturing Company, New London, Connecticut, is the latest addition to the number of similar clubs being organized in the printing and allied industries over the country. Through the

urgent and helpful desire of James W. Bennett, president of the company, the club was started right, the company making it plain that it would back up the club in any athletic endeavors and would pay all expenses incurred by the club for athletic material and equipment. The club started with 130 paid-up members and expects to have a membership of over two hundred by the time this issue of THE INLAND PRINTER reaches its readers.

Loyalty Emblem of the National Editorial Association.

The readers of THE INLAND PRINTER who are members of the National Editorial Association will be interested in



Loyalty Emblem of the National
Editorial Association.

the reproduction of the loyalty emblem of the association, which is shown in these columns.

In a recent letter from Mr. Hotaling, the executive and field secretary, we are informed that duplicate electrotypes can be secured by publishers who will use them and who are members of, or allied with, the National Editorial Association.

The secretary states that he will appreciate the payment of a small sum for each electrotype sent out, in order to partially defray the cost, since the funds for this purpose are limited. Address H. C. Hotaling, 705 Commerce building, St. Paul, Minnesota.

Warren Policy Commended.

In a resolution adopted by the Typothetae of Buffalo, the S. D. Warren Company, of Boston, is commended for its policy of maintaining, during the period of the war and thereafter, the high quality of its products at comparatively low prices, in face of the unusual conditions and constantly rising costs. The Warren people have rendered by their policy a patriotic duty to our government and a

distinct and valuable service to the printing industry and to users of printing. This policy should be appreciated by printers and advertisers throughout the country.

Meisel Trade-Mark to Be Popularized.

Our attention has recently been called to an announcement of the Meisel Press Manufacturing Company, in which the company's trade-mark is featured. It has been in use for a little over two years and is becoming well known in the printing-trade. An interesting feature of the trade-mark is that a prominent part is the reproduction of the worm-gear housing, which is used in all the Meisel presses and which has been patented by the company.

Attractive Folder From Miller Saw-Trimmer Company.

We have recently received a folder issued by the Miller Saw-Trimmer Company, which is bringing forth considerable favorable comment for its publishers. The modern, up-to-date printer who operates Miller feeders is shown wheeling his profits to the bank, while his less fortunate neighbor, who does not operate Miller feeders, is wondering where the money came from. The inside of the folder presents arguments for Miller equipment. A copy of the folder may be secured from the Miller Saw-Trimmer Company, Point building, Pittsburgh, Pennsylvania.

Aberthaw Construction Company Again Takes Up Study of Vibration.

Four years ago the Aberthaw Construction Company started an investigation on the vibration of buildings, particularly manufacturing buildings. The study was intended to cover not only the causes of vibration, but also the effects on the structure, on the machinery installed, on the health and well being of the workers, and on the quantity and quality of production.

A preliminary report was published in the fall of 1916; but our entry into the war, and the many new problems which that brought, put a summary stop to the work. It is now being taken up again

with the idea of following it through to a point where a complete report can be published. The Aberthaw Construction Company will therefore be glad to have engineers, manufacturers, and others having knowledge of the subject, or having had specific experiences which would throw light on any of its phases, communicate with the company at 27 School street, Boston.

The previous work on this problem showed a wide diversity of opinion on some of its angles. It also developed that there is very little quantitative information extant which can be relied upon as giving authoritative data. It is particularly desired, therefore, that information of this character, however limited in its application, may be made available for the study.

One of the most annoying features of the printing business is the constant vibration which is apparent in nearly every building where printing-presses are running, and the results of the investigation being made by the Aberthaw company will be welcomed by the printing-trades.

Hancock Lineup Machine in New Factory.

Printers and lithographers are commenting favorably on the merits of the Hancock perfecting lineup machine, according to information received from the manufacturers. Mr. Hancock says that his company has been handicapped in producing machines during the short time they have been on the market, but this condition will soon be changed, as the machines will be made in the company's own factory now in process of construction. The building will be fire-proof, and it is expected to be ready for occupancy January 10.

The new factory will have a capacity of four machines a week, with ample provisions for additional production.

Samuel Jones & Co. Celebrate.

On Saturday evening, November 22, Samuel Jones & Co., Newark, New Jersey, manufacturers of non-curling gummed paper, gave a Thanksgiving and Progress celebration, commemorating the commencement of the plant in 1910. A theater party was arranged, and each employee was invited to bring a guest. After the theater a banquet was given, then the floor was cleared for dancing.

During the evening there was on view an interesting collection of photographs and relics marking the firm's progress since its commencement in Newark, in 1910. The company was established in England in 1811. On November 23, 1910, the first machine of the Newark plant started work, and when the first roll of paper was threaded through it a piece was torn off showing the beginning of the gum coating. This actual piece of paper was in the collection. Several photographs, recalling amusing incidents among the employees, and of particular interest to them, were displayed. One of

the pictures showed a fine series of buildings which the company has planned for the future, covering 200,000 square feet of floor space. Photographs also showed that the floor space occupied by the business today is just twice as much as it was in 1910.

A bronze medal is given to each employee who has served five years, and one was presented to J. J. Andreach during the evening. Others will be presented at the next bonus distribution on February 7, 1920.

Fifty Years a Printer.

Thomas H. Faulkner, of the firm of Faulkner-Ryan Company, of Chicago, recently rounded out half a century in the printing business, and the anniversary was made the occasion for a compli-



Thomas H. Faulkner.

mentary dinner, 172 guests being present. Following the dinner, William F. Ryan, Mr. Faulkner's business associate, introduced the speakers, old-time friends of the guest of honor.

John W. Hastie, responding to the toast, "As My Memory Serves Me," said, in part: "Fifty years ago we in memory visualize this old friend back to the first day. Can we not picture a little runt showing up for duty as a 'printer's devil' fifty years ago, in the days before the telephone and electricity were in use as now applied; when neither his age nor his working week of fifty-nine hours was any one's concern; the days when a walk of several miles to report at seven A. M., and a climb up five or six flights of stairs without elevators was the common rule; when \$3 was the maximum for his week of fifty-nine hours and the increase in his wage came at the rate of \$1 per year during his five years of apprenticeship; when his first duty was the use of a broom in the absence of janitors to do all the menial work neces-

sary in the print-shop of that day, and his next to run errands, regardless of distance and carfare?"

"Our next vision of this boy is when we see him washing the press-rollers and feeding the small platen-press by hand, using his leg as the propelling power ten hours per day, and some leg, I will say. And after a period, too long in his opinion, he is advanced to the type-case, and as the months roll by he acquires knowledge of everything pertaining to typography and, at the end of his apprentice period, he emerges a journeyman printer, the finished artisan, master of the trade at a salary of eighteen per."

Following Mr. Hastie, the toastmaster called on a number of the other old-time friends of Mr. Faulkner, who related incidents connected with the career of the guest of honor. A representative of the employees in the Faulkner-Ryan plant spoke a few words of appreciation for their employer.

In responding to the kind words of his associates, Mr. Faulkner said in part:

"While many years have passed, my thoughts go back to that chill day in December, 1869, when my boyhood feet led me into the large printing establishment of Church, Goodman & Donnelley, then located at the southwest corner of Washington and Dearborn streets, where I was inducted into the first mysteries of the 'art preservative of the arts,' same being in the nature of placing blank sheets into a platen-press, and propelling the same by means of jackass power or kicking the treadle.

"The end of the first day found me wearing a light-colored pair of trousers, which my good mother had furnished me, and which were the pride of little Tommy until the foreman came to me that evening and told me to get another pair to wear in a print-shop instead of that ice cream kind. My tastes were in keeping with my trousers. I was not content with oil and grease around the printing-press, and envied the boy in the composing-room, so I made up my mind that that end of the business was more dignified and more in keeping with my tastes. So me for that end of the business. This hankering on my part was not satisfied or realized until the spring of 1871, when I was apprenticed in the Post and Mail job-office at 104 Madison street, where in the fall of that year we were burned out in the great fire that swept the city. Your humble servant was a heavy loser to the extent of one dirty apron, a hump-backed rule, and a pair of tweezers.

"The spring of the next year found us located in a temporary structure at Michigan avenue and Hubbard court, where the newspaper and job-printing business was conducted until permanent quarters were built for us at 86-88 Dearborn street, the firm becoming known as C. H. Blakely & Co. There I completed my apprenticeship, joined Chicago Typographical Union, and came into full possession of all the traits of the Bohemian printers of those days.

"And this, tonight, my friends, rounds out a span of fifty years in the life of this young man, spent in this business, this game, and the game of life. It hasn't always been an easy one—at times there have been enough trials and tribulations to make it interesting—and always there have been perplexities and anxieties—but it has been a good game and it has been a reward worth fighting for."

Paper Merchants for a Hundred Years.

The Alling & Cory Company, wholesale paper dealers, Pittsburgh, Pennsylvania, held its hundredth-anniversary banquet on Saturday evening, December 6, 1919. There were approximately 150 employees and their wives present. The dinner was followed by singing, speaking, vaudeville acts, movies and dancing. All decorations were carried out to harmonize with the Pittsburgh colors, gold and black.

The Alling & Cory Company was founded in Rochester in 1819 by two Quakers named Marshall and Dean. At that time Rochester was a little village of western New York. A few years later a country boy named William Alling walked to town and was hired to work for them. Fifteen years later Mr. Alling bought out the firm of Marshall and Dean. With some change of partnership Mr. Alling conducted the business for about twenty-five years, and then his cousin, David Cory, became associated with him.

Joseph T. Alling, who is now president, and Harvey E. Cory, treasurer, are sons of the founders, William Alling and David Cory.

The business was incorporated July 1, 1908. One of the principal reasons for the incorporation was the desire of the firm to make the business more coöperative. No stock has been sold to any outsiders, and today more than fifty per cent of the employees are stockholders.

The officers and directors are: Joseph T. Alling, president; Harvey E. Cory, treasurer; George W. Burling, secretary and assistant treasurer; Martin L. Kratz, vice-president, and manager Buffalo division; Arthur H. Smith, vice-president, and manager Pittsburgh division; Thomas K. Cree, of Pittsburgh; Bert E. Reeves, of Rochester; William T. Sibley, of Buffalo; Joseph E. Stevenson, of Rochester.

Mechanical Memory System to Be Manufactured.

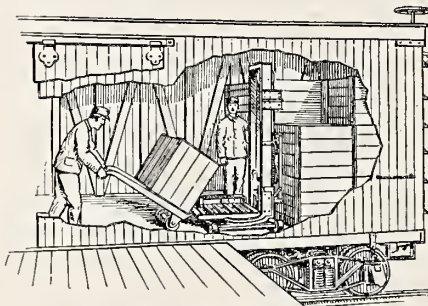
Executives who read THE INLAND PRINTER will be interested in the incorporation of the Mechanical Memory Systems Company, with offices at Aurora, Illinois. This company will manufacture a visible control system, and as the name of the company implies, will furnish a mechanical memory to the executive's desk, affording a visible schedule of pending work at all times. We are informed that a booklet explaining the

system and its method of operation is now in the hands of the printers and will be sent to our readers upon request.

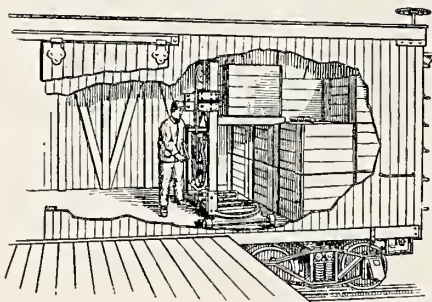
Efficient Loading to Relieve Freight Car Shortage.

The car service section in Washington has issued instructions to regional directors to lend every effort to speed up road and yard improvements, to secure heavier loading of equipment, and it has further recommended other practices of freight shipments.

The situation may be helped by reducing the diversion and reconsignment of cars to a minimum, and in this way ship-



Dumping Case onto Revolver Platform.



Raising Case to Desired Height After the Revolving Platform Has Been Turned Toward the Pile.

pers can help by immediately unloading cars and promptly notifying the carrier; by ordering goods in quantities representing the full safe carrying capacity of cars and disregarding trade units; by ordering from the nearest available source and by pooling orders so as to secure full carload.

Of the foregoing recommendations, few are more important than the complete filling, and the efficient loading and unloading of freight cars. The present shortage may be relieved in a great measure if shippers will take it upon themselves to immediately look into the matter.

There are several "mechanical loaders," or piling and tiering machines, manufactured which prove efficient time-and-labor-saving devices for freight car loading and unloading.

The general construction of these portable elevators, as they are sometimes called, consists of two uprights and an elevating platform. One type, known as a Revolver, has a revolving base which can swing on its own center like a turntable. Bales, barrels or boxes may be

thrown onto the platform, and without changing the position of the machine it can be swung around toward the pile and raised to the desired height, where the load can be easily shoved off onto the top of the pile. In most cases, one man can "turn the trick" from placing the load on the platform and raising it by means of a hand crank, to sliding it off on top of the pile. It is used equally well in unloading and "tearing down" piles. It can be used to great advantage in printing-plants where large stocks of paper are carried. These machines are also made in motor-driven types.

Students Want Their Own Printing-Plant.

That the University of Pennsylvania may obtain a university press comparable with that of either Harvard or Chicago is the most recent desire to be expressed by alumni and undergraduates. Every few weeks, we are told, some scholar at Penn turns out a book, the publication of which is taken to some private concern, either in Philadelphia or New York. We will look forward with interest to the outcome of this idea.

News of School of Journalism, University of Missouri.

The Missouri Society of Japan has voted to offer a prize of \$50 to the student of the School of Journalism of the University of Missouri who writes the best editorial on a subject dealing with the relationship of Japan and the United States. The specific subject for the year 1919-20 is: "Two Monroe Doctrines—Is Japan fitted and does she have the right to exercise in Eastern Asia a hegemony similar to that the United States is admitted to exercise in the Western Hemisphere?"

Millard's Review of Shanghai, China, through J. B. Powell, its editor, an alumnus of the School of Journalism of the University of Missouri, has offered a prize of \$50 to the student in the school who writes the best editorial on a subject dealing with the problems of the Pacific as they affect America. The specific subject for this year is as follows: "The International Consortium Plan—The argument for establishment of an international financial and fiscal mandate for China—a mandate that will include Manchuria and Mongolia as well as the provinces of China proper—a mandate that will guarantee at once the open door throughout China, and the independence and territorial integrity of the Chinese Republic."

The enrolment at the School of Journalism at the University of Missouri, the oldest American school of journalism, is this year the largest in its history, and more than double the enrolment of last year. The school this year has 237 students, of whom 107 are upper-classmen, candidates for the degree of Bachelor of Journalism. Of the total enrolment, 165 are men and 72 are women.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

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No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE—In compliance with Section 30-B, Constitution and By-laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-laws, receipts, blank applications, etc., as needed during the year 1920, are invited. Specifications and conditions will be furnished on application to W. A. FRASER, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in 1920 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 31, 1919.

PRINTING PLANT, long established, good trade, in operation, monotype caster and composition, 6-8-10-12 point composition molds, and mats, 14-18-20-24-30-36 job molds, large fonts job type, fully equipped composing room, Pony Century Campbell 25 by 31, Colt's Armory 14 by 22, C. & P. 10 by 15 and 8 by 12, Brown & Carver cutter 34-inch, 5 h. p. Otto gas engine; cost \$15,000 before the war, can be bought for \$7,000. PRINTERS MACHINERY & SUPPLY CO., 609 Commerce st., Philadelphia.

AN EXPERIENCED folding-box man who can invest \$10,000 or more to manage and to expand a business established many years; present owner has retired from active management but will continue financial interest; state experience. J 9.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

PRINTER, owner of Intertype, doing composition for trade, would be willing to form partnership with established printer or with printer contemplating new venture; or would form partnership with another operator in trade composition. J 23.

DANDY LITTLE JOB SHOP in one of best small cities in Kansas; good equipment; an opportunity for good printer; about \$1,300 will handle. W. H. JACOBY, Federal bldg., Topeka, Kansas.

FOR SALE—Good established job-printing office in Indiana county seat; price \$3,500. J 954.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHR, 240 East 33d st., New York.

FOR SALE.

FOR SALE—Printing and binding machinery, new and overhauled. Tell us your requirements, and if machinery not in stock we should be able to locate it for you soon; Seybold duplex trimmer for magazines or periodicals, \$550; 25 by 34 Hall circular folder with 5 folds; 40 by 54 Dexter double 16 and 32 folder with pile feeder; 33 by 46 Dexter jobbing folder with 7 folds including 3 right angles and parallels to first fold; 28-inch Anderson single folder; 33 by 48 Michle 2-revolution press, rear delivery; 33 by 47 Swink 2-revolution press, front carrier delivery; 25 by 33 two-revolution Stonemetz; 26 by 34 two-revolution Michle; Seybold power bundling press; addressograph outfit with motor drive and plate embossing machine; stock of drum presses, jobbers, paper cutters and miscellaneous machinery. We pay cash or will sell for your surplus machinery. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE—Anderson high-speed folder, 22 by 28, 3 parallel folds, 2 and 3 R. angle folds, 1 R. angle and 2 parallel folds, 2 R. angle and 2 parallel folds; 5-wheel Redington counter, etc., Serial No. 554, manufactured by C. F. Anderson & Co., Chicago, Ill.; price on application. F. W. HAIGH, 223 Huron st., Toledo, Ohio.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web; one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on top and one color on the reverse side of the web, with roll and sheet deliveries; one Kidder 8 by 12 inches, one-color press; one Kidder angle frame two-color roll-fed bed and platen press, and one Kidder 12 by 26 inch two-color printing, cutting and creasing press; two two-color 6 by 6 inches, and one two-color 8 by 12 inches New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Two Seybold continuous trimmers, 1 Seybold book compressor, 4 Standard automatic presses, 1 Sheridan 12-inch covering machine, 1 Dexter 54-inch double 16 folder, 1 Dexter No. 91, 52-inch job folder, 1 Dexter No. 90, 46-inch job folder, 1 double 16 double 32, 46 by 70 folding machine (never used), 1 No. 2 Miehle press, 1 Campbell pony press 23 by 36, 1 Monitor wire stitcher No. 1, 1 Portland punch, 1 Peerless Burton perforator (slot hole), 1 Boston No. 2 wire stitcher, 1 Sheridan standing press 16 by 24, 1 Brown jobbing folder 25 by 38, four right-angle folds, 1 Hoole numbering machine, 6 disc; 1 Hickok ruling machine, 3 strikers, No. 2 layboy, 32-inch apron; 1 20th century 44-inch cutter; 1 Colt's Armory 10 by 15 press. GEORGE R. SWART & CO., Marbridge bldg., 34th and Broadway, New York, N. Y.

FOR SALE—One Rouse line-up system for accurate lock-up to fit iron imposing stone, 48 by 62½ inches; six Monotype non-distribution 3-front type storage cabinets, 37½ by 23 by 6½ inches, for storing surplus type, contains 1,152 No. 1 boxes 1½ inches high, 1½ inches wide and 6½ inches deep; 234 No. 2 boxes 1½ inches high, 2¼ inches wide, 6½ inches deep. Six brass rule and metal cut cast furniture cabinets, No. 9041 (Hamilton make); one American folding machine with ¼ horsepower Westinghouse motor, 230 volts shunt wound, 1.2 ampere, Serial No. 172377, also one Independent rheostat, ¼ horsepower, 230 volts, also one canvas cover, minimum sheet 5 by 2½, maximum sheet 12½ by 18. THE STIRLING PRESS, New York, N. Y.

FOR SALE—Taylor drum cylinder press (made by R. Hoe & Co.) bed size 19 by 24, takes sheet 17 by 23½, prints forms up to 16 by 23½ conveniently; extra rollers and all in good condition; speed from 1,000 to 1,750 per hour according to class of work; press in first-class condition in every respect; just the thing for small newspapers, booklets and general commercial work; will print half-tones satisfactorily if form is not too black or heavy; will not do hair register work but will turn out good work of the general two-color sort; only reason for selling, we are putting in a larger press. ANDREWS PRINTER, East Chattanooga, Tenn.

FOR SALE—Disposing of our printing equipment; one multi-color press, hand feed, has 2 inking fountains; 2 sets roller stocks, 2 chases, electric motor; used 12 months; original cost, \$500; make us an offer. Address P. J. B., Sundstrand Adding Machine Co., Rockford, Ill.

FOR SALE—One No. 2 Miehle, two 44 by 65 Premier, one 25 by 35 Century, two Standard automatic job presses, one 32-inch Oswego cutter, one 14 by 22 Universal press; guaranteed condition. INLAND PRINTER, 41 Park row, New York city.

SAVE \$350—Humana feeder for 12 by 18 Chandler & Price (new style) Gordon; used only a short time; good as when new; terms if desired; price, new, \$700; our price, F. O. B. Grand Rapids, Mich., \$350. GRAND RAPIDS LABEL CO.

FOR SALE—A specialty printing business, profitable, well established; can be bought on partial payment plan; business located in central western city. For information address GEO. H. OWEN, 174 21st st., Milwaukee, Wis.

FOR SALE—Cylinder presses, job presses, paper cutters, hand die-stamping presses, wire stitchers, etc., rebuilt and guaranteed. Write us for particulars and prices. PRESTON, 49 Purchase st., Boston, Mass.

FOR SALE—Dexter folder with pile feeder, 19 by 25 size, perfect condition; also McCain feeder, new; both machines O. K. in every respect. UNITED DRUG COMPANY, Boston, Mass.

FOR SALE—Brown book and catalogue folding machine; will take sheets 42 by 43 to 46 by 70; price, \$1,500; has been used very little; offered for sale because of change in work. J 919.

FOR SALE—One 25-box Gullberg & Smith gathering machine; recently rebuilt and in excellent condition. THE JERSEY CITY PRINTING CO., 160 Maple st., Jersey City, N. J.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

COLT'S ARMORY FOR SALE, 13 by 19, fair condition, complete with extra cores and chases, new rollers, \$200 f. o. b. Dowagiac. THE BECKWITH COMPANY, Dowagiac, Mich.

GALLY UNIVERSAL, 13 by 19, \$200; never used constantly; in good condition; guarantee free from defect. PHOENIX PRINTING CO., Battle Creek, Mich.

FOR SALE—One Chambers quadruple folding machine in first-class condition. VIRGINIA STATIONERY CO., Richmond, Va.

FOR SALE—Campbell press, two-revolution, front delivery, table distribution, bed 36 by 48. J 20.

PRINTING PRESS, Cottrell, 45 by 62, two-revolution, price \$1,200. BOX 157, Xenia, Ohio.

FOR SALE—Good second-hand unitype, with motor and type. J 21.

HELP WANTED.

Bindery.

LOOSE LEAF EXECUTIVE—To a man who has a successful record as a manufacturing executive, who has had charge of ruling, printing, indicating and general bindery work, we can offer an attractive position with a good salary; this is not a position for one who is afraid of work; please give a general description of your experience in first letter; confidential. J 15.

WANTED—Bindery and stockroom foreman; must be experienced bookbinder and possess ability to supervise operations on all binding machinery (except ruling) for pasted-up paper cover catalogues and small hand bindery, also gold stamping; high-class work only; location — Michigan. J 890.

BINDERY FOREMAN—We desire the services of a first-class flexible bindery foreman; to a man who has a successful record we can offer an attractive position with an elegant future; non-union. Answer in confidence, stating your experience in first letter. J 16.

WANTED—First-class blank book finisher; union office, ideal working conditions, modern equipment. Address with full particulars, OUT WEST PRINTING AND STATIONERY CO., Colorado Springs, Colo.

WANTED—Ruler at once; union office, modern equipment, ideal working conditions. Address, with full particulars, OUT WEST PRINTING AND STATIONERY CO., Colorado Springs, Colo.

Composing-Room.

WANTED—A No. 1 compositor for high-grade shop; booklet, catalogue and job work; must have good experience in lock-up work; open shop, no discrimination against union man; wages \$42 for 48 hours, steady work; must furnish best of references. Do not reply unless absolutely O. K. LUMBERMEN'S PRINTING CO., Seattle, Wash.

WANTED—A good reliable man who can run linotype machine and manage the mechanical part of a complete country news and job office; good paper, good people, plenty of capital, good town near Baltimore; a division of profits in addition to fair wages. Application confidential. ELLICOTT CITY TIMES, Ellicott City, Maryland.

WANTED—First-class thoroughly experienced combination monotype operator, good on straight and job tabular composition; two key-boards and one caster equipment; perfect shop conditions in the best residence city in United States. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

WANTED—Machine operator for magazine and book composition, day work; perfect light; machines equipped with electric heat; automatic metal feed; machinists in charge; open shop; attractive salary; also one compositor. THE ARTHUR H. CRIST CO., Cooperstown, N. Y.

WANTED—Foreman to take charge of composing room running around 25 compositors, 2 monotypes, 1 linotype; this is an exceptional proposition for a man who has the ability to make good; give references and state salary expected in first letter; union shop. J 29.

COMPOSITOR—High-grade rapid compositor, who possesses the ability to create original, attractive, forceful composition; give age, past experience, wages willing to work for, etc. THE McDONALD PRINTING COMPANY, 109 Opera place, Cincinnati, Ohio.

GOOD OPENING available for first-class printer, capable of laying out and handling a better class of work; a man who can keep work moving through all departments, and take care of minor details, also to act as superintendent and assistant to manager. J 955.

WANTED—Combination keyboard and caster monotype operator; union office, ideal working conditions, modern equipment. Address, with full particulars, OUT WEST PRINTING AND STATIONERY COMPANY, Colorado Springs, Colo.

WANTED—Foreman, linotype operator preferred, for newspaper and job office in growing best mining camp in Arizona; will pay good man good wages. J 992.

WANTED—Job printer (all-around man); also first-class paper ruler; state age, experience and salary. A. J. LAUX & CO., Lockport, N. Y.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

COMPOSITORS—First-class union compositors on job and ads; good pay and steady work. PUBLISHERS PRESS, Atlanta, Ga.

Managers and Superintendents.

SUPERINTENDENT—Permanent position is offered to the right man to act as superintendent in a printing establishment doing the better grade of both black and white and color printing; must know all branches of the business and be able to turn out work; he must have good ideas in composition; business established in 1878, is a live and going corporation and is located in a town of 4,000 population. If you are not qualified to handle a superintendent's job, don't write; we mean business. If qualified, write immediately, and consultation can be arranged. J 26.

SUPERINTENDENT PRINTING PLANT—A practical man wanted as superintendent by an established printing concern manufacturing folding boxes and cardboard specialties in city within 50 miles of Boston; splendid opportunity for progressive man; state age, experience, where last employed; correspondence confidential. J 27.

WANTED—Assistant manager for high-grade printing plant now doing \$60,000 business; must be accurate estimator, good salesman and have executive ability; permanent position and interest in business (if desired); position must be filled promptly. QUEEN CITY PRINTING CO., Charlotte, N. C.

FOREMAN—First-class union foreman for publications and job work who can keep things moving and get work out on time can find a satisfactory connection by addressing J 12.

Miscellaneous.

PRINTERS' OPPORTUNITY—South Carolina, in the "sunny South," offers good permanent positions to printers, pressmen, linotype operators (men or women) at good wages with ideal living conditions; no "freeze outs" on account of fuel, elegant schools, churches and moral conditions that are unsurpassed; finest place in the world to raise a family; lands here produce any kind of farm products, fruits or vegetables. For further information, address O. K. WILLIAMS, Secretary, Master Printers Association of South Carolina, Rock Hill, S. C.

WE ARE ENLARGING our printing department and need several first-class compositors, proofreaders, electrotypes floor hands, linotype operators, etc.; good pay, ideal working conditions. Write Employment Department, THE NATIONAL CASH REGISTER COMPANY, Dayton, Ohio.

WANTED—Cost clerk and estimator in book and job printing office; U. T. A. system in operation; references required. Write, stating age, experience and salary expected, DISPATCH PRINTING COMPANY, 400 Lewis st., Union Hill, N. J.

Pressroom.

WANTED—A No. 1 platen pressman for Kelly and Miller automatic presses; open shop, no discrimination against union man; wages \$42 for 48 hours, steady work; must furnish best references. Do not reply unless absolutely O. K. LUMBERMEN'S PRINTING CO., Seattle, Wash.

CYLINDER PRESSMEN to learn rotaries; men of ability on cylinders who want to become more than cylinder pressmen will find this a very attractive proposition; non-union. Write or apply to R. R. DONNELLEY & SONS COMPANY, 731 Plymouth court, Chicago.

PRESSMAN—Wanted, a first-class pressman on commercial work; 1 automatic and 2 jobbers; steady work, union, good wages; central Michigan. J 17.

PRESSMEN WANTED (rotary), thoroughly experienced men on mail-order catalogue work; Goss press; non-union. J 866.

Proofroom.

WANTED—Union proofreader for book work; will pay the highest city wages; permanent position; give qualifications. VAIL-BALLOU CO., Binghamton, N. Y.

WANTED—A thoroughly competent proofreader on general run of work; good proposition; union shop. J 742.

Salesmen.

WANTED: SALESMAN FOR CHICAGO AND VICINITY—Unusual opportunity for man who can sell a high-class machine to newspapers and job printers; prefer man who can show successful record in this line and is well under 40 years old; state age, nationality and experience. Replies will be kept confidential and returned if desired. Requirements are knowledge of printing and newspaper composing rooms, good habits, willingness to work and ability to sell. J 30.

PRINTING SALESMEN—High-grade, successful salesmen should apply for our sales agency proposition in unoccupied territories; liberal commissions; highly developed, well-established product; full time must be devoted; this is a worth-while proposition for men of vision, ambition and energy. THE EGRY REGISTER COMPANY, Agency Dept. Desk 1, Dayton, Ohio.

WANTED—Linotype machinist-operator with ability as salesman to qualify as Sales and Service representative for THE LINOGRAPH COMPANY, of Davenport, Iowa. Apply in your own handwriting and give your previous experience for a term of at least five years, with full information concerning yourself and your connections.

INSTRUCTION.

LINOTYPE INSTRUCTION—15 Mergenthals; day course, ten weeks, \$80; 12 years of constant improvement; every advantage; thorough mechanical instruction. Call, write, EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

MISCELLANEOUS.

"COPPER RIVETS," short and snappy, and "Brass Tacks," sharp and pointed, make ideal editorial features; supplied to the press in copy form by an experienced newspaper man. Write for samples to O. BYRON COPPER, Dept. D, DeSoto, Wis.

WANTED—Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Maryland..

SITUATIONS WANTED.

All-Around Men.

A PRACTICAL PRINTER who is a good salesman and estimator, knows the mechanical end and has superintended plants, fully understands U. T. A. Standard cost-finding system; a young man with punch desires to make a change; salary at \$3,500. J 978.

Bindery.

BINDERY FOREMAN with thorough business experience, first-class mechanic including folders, wants to make a change in the line of edition, catalogue and pamphlet binding; expected salary \$45 per week. J 6.

BINDERY FOREMAN, with thorough business experience, good executive and systematizer, first-class all-around mechanic, familiar with machinery, wants position; salary \$42 to \$45 per week. J 950.

RULER, first-class, wants a situation; ten years' experience on head machines with foremost concerns; nothing less than \$40 considered; union. J 912.

SITUATION WANTED—Paper ruler wants to go West; 16 years' experience, excellent references. J 11.

Composing-Room.

WANTED—By A-1 book and job compositor permanent position as combination hand compositor and monotype caster operator in plant requiring night operator whole or part time; 15 years' printing experience; 2 years as runner, and since completing monotype school six months as caster operator in three-machine plant; prefer New York city; married. JOHN J. DEY, Headquarters Printing Department, Army Supply Base, Norfolk, Va.

A YOUNG COMPOSITOR would like a position with a high-class shop offering an opportunity to become a typographer; ambitious, steady, union, clean habits; a lover of the art; I use my spare time at study. J 24.

COMPOSITOR-MAKEUP-STONEHAND is seeking position with shop doing high-class catalogue and advertising literature; working and sanitary conditions must be good; nothing under \$35 per week. J 14.

Managers and Superintendents.

AN AGGRESSIVE and progressive business builder and director is open for a proposition that is susceptible to development; will go anywhere; 42 years old, perfectly healthy; will be found on the job all the time; a manager who has a thorough knowledge of the business, and a broad gage, resourceful executive who can increase profit in the manufacture of printing; at liberty March 1st. J 19.

SUPERINTENDENT—Practical man in all departments, experienced executive of mature judgment, familiar with and enthusiastic advocate of comprehensive cost-finding methods. J 854.

SUPERINTENDENT OR FOREMAN seeks position with up-to-date union office producing better class catalogue and commercial work; references furnished. J 28.

Pressroom.

PRESSROOM FOREMAN of exceptional executive ability seeks position with modern printing plant doing good grade of catalogue and color work; A-1 mechanic with an experience of 24 years on the above grade of work, have the ability to produce quality and quantity in the minimum rate of time; also have been foreman for 10 years in well-known plant; married. J 997.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

PRESSROOM FOREMAN and superintendent, capable of estimating on commercial and job printing, interviewing customers, buying, selling, and take entire charge of plant, desires connection with responsible firm. J 976.

JOB PRESSROOM FOREMAN desires position with concern doing the finest kind of color and embossing work; capable of handling any proposition; references. J 10.

SITUATION WANTED — First-class cylinder pressman, 25 years' experience on all classes of work; union man. J 2.

WANTED TO PURCHASE.

WANTED TO BUY — Good second-hand six or seven column quarto drum cylinder presses, tapeless delivery, C. & P. Gordon presses and recent models Miehle and Optimus presses, also lever and recent model large power cutters; give full description, serial number of machine, stating present condition, also best price in first letter. J 987.

WANTED — Second-hand Kidder or New Era roll-feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll-product rotary wrapping-paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone — "Barelay 8020."

WE REQUIRE three second-hand Cottrell drum printing presses, size of bed 33 by 47, rack and screw distribution, tapeless delivery; must be in good condition. Write SIGNAL New York TRADERS CO., Inc., 261 Broadway, quoting prices.

WANTED TO BUY second-hand Meisel and Kidder flat-bed roll presses; what have you to sell in any style of roll printing presses? Address with full particulars, THE STANDARD REGISTER COMPANY, Dept. P, Dayton, Ohio, U. S. A.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing J 948.

WANTED — Second-hand 10 by 15 C. & P. Gordon, with or without automatic feeder. ED. SCHUSTER & COMPANY, Printing Dept., Milwaukee, Wis.

WANTED — We pay cash or will sell for you your surplus machinery or outfit. Write today. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

WANTED — 15 by 18 single-color Harris presses; Miehle presses in all sizes. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

WE WILL PURCHASE a two-color Miehle press in any size. PERRY & ELLIOTT CO., 17 Stewart st., Lynn, Mass.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — A Kelly press in good condition, or any other first-class automatic feed, fast press. J 18.

TWO-COLOR MIEHLE wanted, either 3-0 or 5-0. SOUTHAM PRESS, LIMITED, Montreal, Quebec.

WANTED — One or two No. 3 Smyth sewing machines; state serial number, condition and price. J 995.

WILL BUY or finance going publication. JUDY, First National Bank bldg., Chicago.

WANTED — Colt's Armory platen presses, size 13 by 19, Model 1912 or later. J 22.

WANTED — Meisel sales book press. State full particulars and best price in first letter. J 25.

WANTED — Used Hexagon or Miller saw-trimmer with work holder. J 13.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

BLOTTERS — LITHO HEADS, LANDSCAPES.
The HEANY-BRYSON Company, Inc., Pittsburgh, Pa.
Sample set 126 stock subjects, \$1 postpaid.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

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BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

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THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

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HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

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AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

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ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.



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The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

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NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

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BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

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ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

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THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

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OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

QUESTION: Are you working under the most ideal conditions for your improvement and advancement?

Unusual Opportunity for Three Good Men in a Prosperous, Rapidly Growing Concern

HERE is an exceptionally fine opening for three good men to become permanently associated with a concern known from coast to coast for the surpassing excellence of its work—a concern which, while comparatively young, nevertheless has a wonderful past and a still better future. ¶ These three openings are created by the rapid growth of this concern, which is the result of its living up to its past well-earned reputation for superb service to its customers in the production of the very finest quality of printing. ¶ Here is an opportunity, not only to work in an exceptionally bright, comfortable and modern plant, where no expense will be spared to make working conditions as near ideal as possible, but the men who work here have every inspiration and assistance to perfect themselves in the art of fine printing. ¶ One each of the following is wanted:

COMPOSITOR—VERSATILE, PROGRESSIVE Can make his own future with this rapidly growing concern.

Must be a real expert in producing the very highest class of display, booklet and general composition, and ambitious in keeping up to the minute or ahead in style and methods. It will be of added advantage if he possesses expert knowledge of imposition and is generally versatile. Send samples of work.

EXPERT CUTTING MAN

Must be especially clever in cutting, trimming and squaring up to close and accurate margins on power cutting machine. Preferably one who has executive ability and understands "pamphlet" binding. Versatility and initiative—the ability to "go ahead with things"—will be appreciated.

OTHER NECESSARY QUALIFICATIONS ARE AS FOLLOWS:

Applicants must be between twenty-five and thirty-nine years of age. They must be loyal men and of good character; only those with clean records and good references will be considered. State experience and ability fully, where employed during the past ten or more years, and also salary.

ADDRESS ALL REPLIES (WHICH WILL BE TREATED STRICTLY CONFIDENTIALLY) TO

NORMAN T. A. MUNDER, 109 Market Place, BALTIMORE, MD.

Gold Medal Awarded at Panama-Pacific International Exposition.

Manufacturers of Printing Machinery and Supplies — *Sell in* *Great Britain*

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products.

WALKER BROS.

(Usher-Walker, Ltd.)

ENGINEERS AND DEALERS IN MACHINERY AND SUNDRIES FOR THE PRINTING,
BOX-MAKING AND ALLIED TRADES.

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England.

"A Chain is no Stronger than its Weakest Link"

ROLLERS are the connecting link between the ink-fountain and the type form. Profit or loss on a job depends largely on the proper distribution of ink over the form and continuous operation of the press. Make-ready consumes a large amount of valuable time, stock and operating expenses are costly. Good Rollers will conserve and turn this outlay into a profit. Inferior Rollers will allow the type form to fill up, blur the presswork, and cause so many delays that the job may prove a total loss. Unseasonable, inferior, or worn-out Rollers are the weakest link in the pressroom equipment. Good, pliable, resilient, seasonable Rollers are the riveting link in high-grade presswork.

"Fibrous" Composition is a clear glue and glycerine material, skilfully mixed from carefully tested formulae. Rollers cast from it are resilient, tacky and durable.



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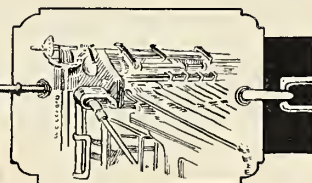
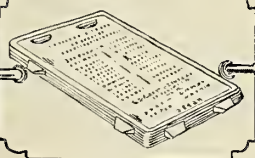
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ROLLER MAKERS

NEW YORK (Main Office) 406 Pearl Street
ROCHESTER, 89 Mortimer Street

PHILADELPHIA, 521 Cherry Street
BALTIMORE - - 131 Colvin Street

Allied with
Bingham & Runge Company, East 12th St. and Power Ave., Cleveland, Ohio





Americanism

FROM the days when our Puritan forebears stepped on these shores to find Freedom, there has never been a time when Americans should be more grateful than today. ¶ Barely scathed by the havoc and horror of war; with the world turning to us for succor and sustenance; with prosperity flowing through every artery of our land, we stand at the pinnacle of power, a nation strong in wealth and ideals—mighty in its Americanism. ¶ Phenomenal in growth, and acting as a crucible for the fusion of alien races, it was inevitable perhaps that some loose thinking should be engendered; that some unrest should be fomented; that ideals should be assailed. ¶ But the foundations of this nation are too deeply grounded in Justice and Liberty to be disturbed by idle winds. It was not in vain we spilled our blood at Lexington and Sumter; in Santiago and at Chateau Thierry. ¶ This nation today stands on a rock of stability no infamy can undermine. We are grateful and proud of our pure Americanism.

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LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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OVERLOOKED OPPORTUNITIES

PART 1.—BY MARTIN HEIR



IN these times when we meet on every street corner, in the middle of the block, and in almost every other conceivable place, admonitions to save this, that and the other, it may not be out of order to rest our minds for a few moments for the consideration of some overlooked opportunities—insignificant trifles which have escaped notice in our rush to do the bigger things. There was a time when we used to set six-point, galley after galley of it, by picking up type, one piece at a time, from a rectangular box or compartment of a wooden case, swing it so it clicked against the composing-rule, and with the thumb of our left hand place it by the side of another of the same kind in the stick. In the daily newspaper offices the chapel chairman came around with his pill-box to decide who was to have the first chance at the “phat.” But there always was some “phat” for everybody because of the quad lines contained in almost every take, which could be filled rapidly by the use of two and three em quads. In short, some one had, in times past, discovered the common-sense principle that by making two and three spaces into one, the number required to fill a certain space would be diminished in the proportion of one to two or, sometimes, three.

But when the typesetting machines came on the market this time-tried principle was lost sight of. To a certain extent this was excusable with the Model 1 and 2 machines. The maga-

zines were not built to contain larger than ten-point matrices, and quads of a larger size than the type-body in question could hardly be considered practical. The magazines of the present day, however, are wide enough to hold both twelve and eighteen point quads, and there is no valid reason why they should not be supplied with six, eight and ten point fonts.

In the newspaper office, where speed is the main consideration, we would gain on an average ten lines to the galley of six-point by the use of quads double or treble the size of the six-point em. That is to say, without increasing our speed in the least, we would set 6,760 ems in the time before required to set 6,500.

But it is in the book and job offices and in the trade composition plants that the real saving is possible because of the long lines which there are the rule. Suppose we use as an example a church program for the Sunday morning services, set in six-point old style, twenty-four picas wide. Nearly every line contains more or less blank space; perhaps it would not be stretching the truth to say that two-thirds of the form or composition is made up of quads pure and simple. Most of the lines contain only one or two words, such as invocation, prayer, Scripture reading, etc., with a name at the end of the lines, the space in between being filled with quads and hyphens in the place of leaders. In the best-stocked magazine there are only twenty-two hyphens. If any headway is to be made with this kind of composition it is plain that a pica quad is to be used between each pair of hyphens. The time saved by the use of one pica em instead of

two six-point ems does not need to be pointed out to those who have eyes with which to see and ears with which to hear. Add to this the commercial blanks which more and more become the fodder of the typesetting machines. These blanks are generally set forty-five or fifty-one picas wide and in six-point gothic. If the operator has to fill out these lines with six-point quads he has some job on his hands.

Important as this problem of speed may be, however, it is insignificant compared with the item of uniform indentation. Suppose the copy calls for six, eight and ten point in the same page or column, and that the ten-point indentation is an em. With the regular spaces of the type-bodies in question there is not a chance in the world of making a uniform indentation. On the other hand, if every magazine had a channel filled with pica quads the problem would solve itself. The handiest place is the "ffi" channel.

What has been said about quads could be repeated with as much force about leaders and line dashes where these are used. In price-lists sixteen picas wide or more, where leaders are used between the description and the price, one-fourth of the time required for setting could be saved by the use of leaders of twelve-point thickness for six-point type, and sixteen-point thickness for eight-point type. This does not mean, of course, that twelve or sixteen point leaders should be used with six and eight point type. No, it means that leaders of the faces mentioned should be cast to the thickness of the matrix here mentioned. For instance: A table of contents is to be set up for a catalogue. The type called for in the specifications is six-point old style No. 1, dotted leaders. If the space to be filled with leaders is more than eleven picas wide there are not enough em leaders in the magazine to fill the line. These leaders generally contain two dots per em. If the channel had been filled with leaders twelve points thick and containing four dots, twice the space could have been filled and one-fourth of the time could have been saved.

Line dashes should be made twelve, six, and three points in thickness, as the copy, where such dashes are needed, calls for a certain number of inches and fractions of an inch of blank lines. In this connection it may be in order to call attention to the fact that an eight-point center linotype dash will line with any six-point linotype face; that a center ten-point linotype dash will line with any eight-point linotype face, and that a twelve-point center dash will line with any ten-point face.

On our typesetting machines, rules of many and different kinds are made by the use of a slide and a block. Suppose your requirements may demand side and center face hair-line, music, and full-face rules. All you need to buy is a side-face slide of the three kinds of rule. By

Width of Galley in Pica Ems	5-pt.	5½-pt.	6-pt.	7-pt.	8-pt.	10-pt.
10	7,604	6,283	5,280	3,880	2,970	1,901
10 *	7,604	6,283	5,280	4,520	3,960	3,168
11	8,364	6,911	5,708	4,268	3,267	2,091
11 *	8,364	6,911	5,708	4,520	3,960	3,168
12	9,124	7,539	6,336	4,656	3,564	2,281
12 *	9,124	7,539	6,336	4,656	3,960	3,168
12½	9,504	7,853	6,600	4,850	3,712	2,376
12½ *	9,504	7,853	6,600	4,850	3,960	3,168
13	9,884	8,167	6,864	5,044	3,860	2,471
13 *	9,884	8,167	6,864	5,044	3,960	3,168
13½	10,264	8,482	7,128	5,238	4,008	2,566
13½ *	10,264	8,482	7,128	5,238	4,008	3,168
14	10,644	8,796	7,392	5,432	4,158	2,661
14 *	10,644	8,796	7,392	5,432	4,158	3,168
14½	11,024	9,110	7,656	5,626	4,304	2,756
14½ *	11,024	9,110	7,656	5,626	4,304	3,168
15	11,404	9,424	7,920	5,820	4,452	2,851
15 *	11,404	9,424	7,920	5,820	4,452	3,168
15½	11,784	9,738	8,184	6,014	4,600	2,946
15½ *	11,784	9,738	8,184	6,014	4,600	3,168
16	12,164	10,052	8,448	6,208	4,748	3,041
16 *	12,164	10,052	8,448	6,208	4,748	3,168
16½	12,544	10,367	8,712	6,402	4,896	3,136
16½ *	12,544	10,367	8,712	6,402	4,896	3,168
17	12,924	10,681	8,976	6,596	5,044	3,231
17½	13,304	10,995	9,240	6,790	5,192	3,326
18	13,684	11,309	9,504	6,984	5,346	3,421
18½	14,064	11,624	9,768	7,178	5,488	3,516
19	14,444	11,938	10,032	7,372	5,636	3,611
19½	14,824	12,252	10,296	7,566	5,784	3,706
20	15,204	12,566	10,560	7,760	5,940	3,802
20½	15,584	12,880	10,824	7,954	6,090	3,897
21	15,964	13,194	11,088	8,148	6,240	3,992
21½	16,344	13,508	11,352	8,342	6,390	4,087
22	16,724	13,822	11,616	8,537	6,440	4,183
22½	17,104	14,137	11,880	8,731	6,590	4,277
23	17,484	14,451	12,144	8,926	6,739	4,371
23½	17,864	14,765	12,408	9,120	6,888	4,467
24	18,244	15,079	12,672	9,314	7,128	4,562
24½	18,624	15,392	12,936	9,508	7,277	4,657
25	19,004	15,706	13,200	9,702	7,426	4,752
25½	19,384	16,020	13,464	9,896	7,575	4,847
26	19,764	16,334	13,728	10,090	7,722	4,942
26½	20,144	16,648	13,992	10,284	7,871	5,037
27	20,524	16,963	14,256	10,478	8,020	5,132
27½	20,904	17,277	14,520	10,671	8,168	5,227
28	21,284	17,591	14,784	10,866	8,316	5,322
28½	21,664	17,905	15,048	11,060	8,465	5,417
29	22,044	18,219	15,312	11,254	8,615	5,512
29½	22,424	18,543	15,576	11,448	8,763	5,607
30	22,804	18,849	15,840	11,642	8,910	5,702

Number of Ems in 22-Inch (132 Pica Ems) Galley.

*At twenty ems to the line. Eleven and twelve point to be measured as ten-point and charged at ten-point price.

reversing the side-face slide in the casting-block it will cast perfect center-face rules. Knock out the guide-pin in the slide-groove of the casting-block and you are ready for work. Incidentally, it will save you the price of three extra slides that you have no use for.

Once upon a time we had wooden floors with metal coverings under our typesetting machines, ostensibly as a protection against fire risk, but primarily as an easy means for sweeping up all metal shavings and drippings from the machines. With the passing of the wooden floors went the fire risk and part of the sweeping problem. But the machines continue to produce shavings and drippings, and these must be swept up as of yore to allow free and easy movements of the

machines. The most practical and labor-saving means to take care of this part of the linotyper's daily task is a pair of shallow pans so constructed that they fit closely between the legs of the machines, one in front under the keyboard, the other on the side under the metal-pot. They are made of sheet steel of about 22 or 24 U. S. S. gage, and have two-inch walls on all sides with a rim-hemmed top to make a smooth edge. Any metal-worker can make the pans, and the cost would not be great. When these pans are placed under the machines, all the metal falling from the machines will drop into the pans, and all the boy or the porter has to do to keep the place clean is to pick up the pans and carry them to the dead-metal dump. Incidentally, any other things falling down from the machines, such as matrices, spacebands, screws, springs, etc., will also drop into the pans, and therefore can be picked up without the necessity of the operator searching all over the floor.

In trade composition houses it is a common occurrence any forenoon in the week to see the dupeman hard at his task of measuring and computing the dupes of the previous day and night. If they are wrongly measured and figured, a wrong invoice will follow, and either the linotyper or his customer will be the loser. Sometimes the custom is to paste together all dupes of

the same type-body and the same slug width and then measure the string.

This tedious and unprofitable dupe measuring can be accomplished easily by the simple expedient of establishing a uniform length for all straight composition, say 22 inches or 132 pica ems. Have a piece of wood furniture cut to this length for each operator, and instruct him to fill his galleys to the end of this measuring stick and no longer. The dupeman will then be able to do his work by counting the full galleys for each job and multiplying the number of such galleys by the number of ems in each galley, and adding this, together with the number of ems in any short lengths there may happen to be. To further lessen the task of the dupeman, I append a table on the preceding page, which will show at a glance the number of ems contained in a galley of composition of any kind coming from a linotype or an intertype. It is correct to the last em.

I have chosen the twenty-two-inch galley as the standard, for the simple reason that a twelve-point line twenty-two inches long weighs one pound—that is, a galley of linotype or intertype composition twenty-two inches long weighs as many pounds as the slug is pica ems wide. For instance, a galley of this length twenty ems wide weighs twenty pounds. (To be continued.)

A WORD "MOVIE" OF THE COUNTRY PRINT-SHOP

PART 2.—BY W. P. KIRKWOOD



THE great lack in the newspapers I have been trying to picture was, however, a unifying principle or motive. Party policy was the nearest thing they had to that. But you could scarcely call a party policy—something shifting and made by others for a different purpose—a unifying principle for the guidance of a newspaper whose field was a local community. Such a policy could guide only as the disturbed needle of a defective compass might guide a ship at sea in a heavy fog.

It is just here that the country editor of today has the advantage of the country editor of three or four decades ago. The editor of today, if he will accept it, has a unifying principle, a compass whose needle is steady and true; or, to change

the figure, a blue-print, drawn to scale and mechanically right, by which to build. It is here, to come back to the movie idea, that the scene shifts to, say, "forty years afterward."

But before we come to what seems to me ought to be the crowning satisfaction of the editor's career today, "may we not" glance at a flickering picture of the country paper as we know it more frequently now?

The office may not be very unlike that of the *Interpreter*. I know an office in Minnesota, from which issues one of the best country weeklies in Minnesota, if not one of the best in the United States, which is—to use a forceful synonym for duplication—a "dead ringer" for that of the *Interpreter*. But in this office hand composition has given place to linotype composition, hand and foot-power presses to motor-driven machines, small boys or girls smearing ink on freshly printed sheets to tape folding-machines,

and the pencil or pen to the typewriter. But more and more country print-shops today have also all of the businesslike, prosperous look of a bank. And this mechanical equipment and businesslike look mean a great gain. There is sound psychology in both. It impresses the patron of the modern print-shop. The business man who deals with the country print-shop, no matter what his own business surroundings may look like, is less ready to ask for an inadequate price for job-work, advertising, or newspaper subscription in an office, or from a man who comes from an office, which discloses swift and precise business methods and substantial prosperity than was the business man of yesterday from a print-shop man of the older kind. Moreover, any business man is attracted to an office of the kind suggested because from it he will expect a better product.

The policy of the country newspaper has changed, too. There are partisan papers—party-bound papers as of old. But more and more we get the newspaper which, while in general espousing the cause of some party, is free and independent. When the cause is sufficient, it does not shrink from getting after the party leaders to compel them to do things needed for the public good. If a paper can not bring about such things alone, its editor puts the case before its editorial association or a group of other editors, like-minded, and the party leaders simply have to yield. The fact is, men in positions of leadership are more and more submitting their ideas and plans to the editors of their constituencies for review. Besides, the editors now have other organizations with which to work, such as local commercial and civic organizations. In the days of the *Interpreter*, a small-town commercial club or a county farm bureau was unknown. Things are no longer left so much to George to do. George is under supervision; he is a hired man and the editor now helps to see that he stays on the job.

Sound business methods are being more widely adopted in the newspaper office. Costs are determined, and the editor, knowing his financial standing and being able to show it, has access to credit and the use of capital that only a few years ago he could not so readily control. This makes him a more efficient and useful member of the community. And, along with this, he is in a position to insist on a "square deal"—thank Teddy for putting that word-coin into general circulation. Browning, in a burst of enthusiasm, announced, "All's right with the world."

All is not right with the world, but the newspaper—the country newspaper—and the square-deal idea are helping to put things right.

And what a change advertising has been undergoing! The perennial "ad." is a thing of the past almost. Advertising is now business news, and the newspaper reader reads advertising to get the news of the town almost as faithfully as, if not more faithfully than, he reads the reading matter to which the "ads." are "next." The vicious patent-medicine advertisement is going out, too, giving a higher value to all newspaper advertising space.

Newspapers issuing from such offices, following sound business practice, and directed by men guided by a sincere desire for the public good, radiate wholesome influences. They have the confidence of their communities, limited as these may be, and they furnish the news on which their readers base their judgments and shape their individual and community courses of action. They are, therefore, in the truest sense, molders of public opinion, educational agents that have vast power.

But there is that which I have called the crowning satisfaction of the country-newspaper business; that which marks, I am convinced, a new epoch for the country publisher. And that is—the unifying principle, the master motive, of community service.

Community service means the promotion of a sound and healthy commercial, social, mental, and spiritual life in a community. It means the bringing together of all the better elements of a community—those of the town or trade center and those of the surrounding rural places which contribute to the trade center's varied activities. Community building was a concept unknown to the editor of thirty or forty years ago. Today it is an accepted concept of dynamic force, full of significance to most of the country towns of America.

Community service, as such a concept, is fast finding its way into the country press—in the Middle West, at least. As this ideal gains acceptance, giving definite direction to newspaper effort for the upbuilding of communities, the press gains an enlarged constituency with a truer conception of the power and usefulness of the newspaper. That is why I said at the outset that the country weekly, the product of the country print-shop, was entering a new and lasting era of prosperity and influence, for this new ideal, giving direction to the country-weekly editor's thought and effort, unifying his activities,

through the progress of the community, must react favorably upon his business. It must mean business methods and business equipment, for these are necessary to efficiency of service. It clarifies the whole problem of policies and expediencies, for it gives a concrete aim to all editorial activities. It settles once for all the question of adequate rates for advertising, for job-work, and for subscriptions, for the man on an unstable financial footing—doing business by guesswork, however shrewd the guessing—can not serve effectively; consequently the publisher striving to realize his community ideal will have slight hesitancy in making his charges what they ought to be. The same ideal will sweep out the questionable advertisement and put new driving power into legitimate advertising, for advertising to be of service must produce results.

All of this, and more that might be added, means that the country weekly is to be on a surer footing in the future.

Community service, community building, then, as a master motive, establishes the country-weekly publisher securely in his position of leadership. It assures added community prosperity and the local development of the finer satisfactions of life in which he must share, and no other agency can take this from him—neither the city daily, coming in from a distance and concerned with the larger affairs of a larger community, nor the school, nor the church, nor any other. And this all brings us back to my original proposition, that the country weekly is entering on a new and lasting era of prosperity and usefulness. My essay, in fact, has worked out somewhat like a problem in geometry, rather than a "movie."

SOME CAUSES OF NOISE IN PRESSES, WITH SUGGESTED REMEDIES

BY G. WAGENLANDER



IN quest of presses to produce, in one operation, work which takes a number of operations on older machines, both printers and press designers have overlooked a factor that is important in its relation to the cost of production and to the various illnesses of employees. That is noise. It seems to me that press manufacturers do not go far enough into the field of mechanics as applied to the manufacture of other machinery. They might borrow to great advantage from the automobile bearing and lubrication features. Gears are not necessarily noisy—it is the way they are mounted and lubricated that is responsible for the noise. Instead of employing a nest of gears to reach a certain point, the use of the bevel-gear mounted with ball-thrust and adjustable roller-bearings, fitted with housing to maintain proper lubrication, becomes the least noisy with a reduction of horse-power.

Since these bearings are made in large quantities to supply the automobile trade, they can be purchased more cheaply, if anything, than bronze bearings. The press manufacturer goes to the trouble of making elaborate gear-guards; the automobile builder, at no greater cost, casts his gear-guard to form a housing which excludes

dirt and at the same time provides a means for continuous lubrication.

In the ordinary bearing the wearing action is friction plus pressure equivalent to the load carried; with the anti-friction bearing there is merely the pressure of the load. The difference in driving power and wear can easily be demonstrated by taking a quarter-inch steel roller, laying it on a flat board or stone slab, when it will be found that with the shoe-sole firmly pressed on it you can easily move your foot back and forth. Now remove the roller, and with the same firm pressure you will not have enough power in your leg to move your foot. If you are capable of supplying the multiplied amount of physical force required it should be obvious to any one what the result will be to the shoe-sole and to the slab.

In the ordinary bearing, as soon as friction has sufficiently worn it so that the gear can ride or hop, a ten-tooth gear traveling at the rate of 100 revolutions per minute will deliver to the bearing 1,000 miniature blows per revolution and to each gear-tooth 100. This causes surface scaling and crystallization of metals both in the bearings and on the faces of the gear-teeth.

For illustration I will use the planer and mallet. In actual service one hour each day, in six months they present a sorry appearance—the

back of the planer is scaling away and the bottom of the mallet crumbling. Take the same articles and rub them together with the same force for an equal length of time and you will have little more than the varnish worn away. The noise and blows are necessary to get results in planing down the form, whereas the blows delivered by a riding or hopping gear are entirely unnecessary and are multiplyingly destructive; besides, additional horsepower is required to produce this destruction.

The wonderful wearing quality of fiber as reported in mechanics convinces me that its use in some of the details of press construction would prove a revelation. The wearing quality of fiber, from personal observation, is not due to its having any greater frictional resistance, but on account of its inherent resiliency. It cushions the blows which in two metals create scaling and crystallization, just the same as a piece of sole leather tacked to the back of the planer will save both planer and mallet.

We sprang from one extreme to the other, from the impossible spongy wood bearer to the terribly destructive steel one. None of us seemed to think of a happy medium, a bearer which would stand up under pressure, yet having sufficient resiliency to preserve the original periphery of the cylinder-rims. I firmly believe that a steel bearer surfaced with a quarter-inch thickness of fiber would work to perfection; if made about an eighth of an inch wider than the cylinder-rims it would show by contrast when the fiber is worn or guttered and needs either underlaying or renewal. If fiber did not serve the purpose, there are other metals less destructive, such as copper, brass and zinc. Presses, both flat-bed and web, are bound to gutter the cylinder rims and bearers, where a given size of form is worked for years, such as documents, magazines and periodicals. If the form takes about 2,000 pounds, the cylinder would be set at 2,200 pounds. On the actual printing line, then, the bearer or rim contact pressure is only 200 pounds, the other 2,000 pounds being taken by the form; whereas, in the margins the contact pressure is the full 2,200 pounds, with a consequent more rapid disintegration of surface metals. On the document web, in constant service for three or four years, these gutters can be felt plainly by holding the finger on either rim while the press is running.

What is that black pasty muck showing on bearers and rims of both flat and rotary presses? It is composed of about ninety-five per cent of

metal molecules, either scaled or crystallized, due to pressure contact, and about five per cent lubricant. If, after a few years' use this disintegration reduces circumference of the cylinder just one lead, on a web press traveling at a speed of 6,000 impressions per hour, we have a non-unison slip of almost three inches per minute—to be conservative I will cut it to two inches. With the press running only 36,000 impressions per day, this slip amounts to sixty feet. When plates that should easily produce a million copies are worn out at two or three hundred thousand, why blame the pressman? On flat-beds the case is aggravated on account of having to contend with rotary and reciprocatory action of the units.

I will cite one of a great number of instances, where failure to observe technicalities created havoc. A job web press, run at least ten years, would have not less than four years' continuous running at from 120,000 to 150,000 impressions per twenty-four-hour day. A job was to run in green copying-ink, both sides, with very little margin between plates around the cylinder's circumference. The anti-smut web was to run, and as the average job did not require the anti-smut web, it had not been used for years. The anti-smut web kept on breaking on the re-wind side of the tympan-cylinder until it represented a roll of splices; it was finally condemned and the job was horribly gotten out without it. I was working in the vicinity when the trouble occurred, and it was but a short time until I had figured out the cause of the trouble.

The causes of the trouble were: The ground away cylinder-rims and consequently under-packed tympan-cylinder; the carrying of a medium soft packing, with cylinders guttering in the small margins. Slippage of the anti-smut web during marginal intervals was thus practically nullified. With tympan-cylinder feeding insufficient stock for the gear-driven re-winding device it was only natural for this web to continue to break; the removal of one or possibly two sheets from under the plates and adding them to the tympan-cylinder, would have remedied the trouble in a jiffy. This, however, would not correct the rapid destruction of plates, the only proper remedy being new cylinder-rims on both cylinders.

Bearers on web presses to date are entirely inadequate, they should be at least three-fourths of the width of the cylinder-shaft boxes. The cylinder-rims, traveling in contact with each other, are the only bearings necessary between cylinders.

The reason I give for stating that cylinder-rims are inadequate is that, whereas wear of the box or cylinder-shaft may be taken up by adjustment screws, there is no remedy for the loss that the rims have sustained by erosion as a result of contact pressure. Of all the web-presses coming under my observation for a number of years, all other essential features age only about one-half as fast as the cylinder-rims, those having the narrowest rims being in the worst condition. It is obvious then, that, were a considerably wider rim provided to carry contact-pressure, erosion would be greatly lessened.

Eccentric-bearings, where each is individually adjustable, are entirely wrong on two gear-driven units traveling in contact with each other, where one unit has permanent bearings and the other is adjustable. The reason is that the wear on the drive side of the machine is not the same as on the opposite side, hence, in course of time, in order to keep perfect contact it will be necessary to turn one eccentric further than the other. Doing this throws the adjustable unit out of parallel with its relation, so that the mechanical action between the two becomes oblique.

The only reason that eccentric-bearings are employed is for the sake of adjustment; if the machine is built so that these eccentrics are on center when new, rigidity is absolute; but the instant it becomes necessary to turn them for adjustment they are no longer on dead center, and rigidity becomes a myth.

There are a number of presses which demonstrate eccentric fallacies; for instance, the Gordon. When new, the slight oscillation of the eccentric is to its dead center when impression is taken. When worn to such an extent that the bed does not come quite so close to the platen, the eccentric does not oscillate to its center, with the result that there is a rattle and jar of the eccentric-control mechanism. In a great many instances with heavy work the control lever is completely thrown off. Pressmen throughout the world are familiar with this failing of the Gordon press.

On presses of the Universal type of construction the same fact is demonstrated, because the eccentric is used as an impression adjustment and it is never on dead center when impression is taken; therefore, its rigidity is confined to the latches which hold the bar connecting the two eccentrics. Anyone can easily verify this assertion. With a fairly heavy form ready to print, hold up the eccentric connecting-bar without quite latching; when the platen takes the impres-

sion this bar will be jerked out of the hand, or if the grip is tight enough the hand will be carried with it as the eccentrics are seeking to get away from the impression. For this reason, as pressmen have observed, the latches on presses of this style of construction soon become loose and rattling.

Even where rigidity is non-essential, in delivery devices, etc., I have seen pressmen fume and wear their nerves to rags because with contact of two gear-driven units set as nearly perfect as possible the results secured were very poor. Why? Because in order to get this perfection of adjustment it was necessary to turn one of the eccentric-bearings further than the other, causing obliqueness of action. Where such eccentric-bearing adjustable gear-driven units carry rubber-faced rollers, the wear of which is very uneven, obliqueness is accentuated by the bearing turning still further in order to get surface contact. Where one rubber-faced roller is worn smaller than the other there is this further trouble, the small one is trying to deliver less of the sheet per revolution than the other.

Why do pressmen in general, and web pressmen in particular, persist in setting rollers out on the extreme edge of the sheet on sheet-carrying, feeding and delivery devices? No matter whether they are gear or friction driven, a great deal of trouble and wasted time is caused thereby. Nearly all stocks are more or less expanded at the edges as a result of atmospheric conditions, and they should therefore have the liberty of traveling at will; in order to keep up with the normal or taut part of the sheet these expanded edges must be at liberty to travel faster than press speed. The instant you set a contact roller of any description on this expanded edge you are hampering or retarding its progress through the press.

In an office where all adjustments and repairs are in the hands of a machine-shop, pressmen are not thrown upon their own resources, hence do not get the practice necessary to make them adepts in technique as regards mechanical faults the machine develops as it becomes older.

Failure of technical application on the part of a force of machinists under observation for years amounts to almost criminal negligence. I have heard this expression, "The cylinders are not strong enough to stand setting to the bearers," or "The frame of the press is not strong enough to permit setting of the cylinders to the bearers." While I admit that there are presses that may be too weak to permit setting to the

bearers any large degree heavier than printing-force, what is to hinder them being set at least heavy enough for the force required? They *must* stand the force of printing; if this were not true then every so-called weak press would break when the pressman commenced to make it ready, because if it is not set to the bearers to at least the impression force required, he is obliged to add more packing until he has reached this force. Where, then, is the difference regarding "weakness"?

It makes this difference to the employer: First, the additional tympan throws the two units out of unison with each other; second, non-unison friction requires more horse-power; third, non-unison friction creates rapid destruction of plates or type, and also poorer product; fourth, on long runs, on account of this friction, additional or new make-ready is required, and oftentimes new plates are necessary.

I will cite one of many so-called weakness delusions. This was a practically new press when it came under my observation—a rotary-web press having three printing cylinders (two plate and one number-head) to one tympan-cylinder, thus requiring make-ready on each of the three cylinders, producing three copies per revolution.

At the time I was detailed to this machine the pressman had just commenced the process of make-ready. His first procedure was the painful necessity of registering on the lower sheet of the tympan, 168 pieces of heavy manila over the number-heads. It was necessary to do this carefully because the printing of one of the plate-cylinders ran very close to the numbers; the rims of the number-head cylinder were an equal distance away from the rims of the tympan-cylinder. I said to the pressman: "What's the matter with drawing the number-head cylinder up so that the rims come together, instead of going to all that trouble?"

He looked at me wearily and said: "I know that it is wrong; but the machinists claim that it is not strong enough to stand the strain."

Think of it! It was not strong enough to stand the strain, yet at the same time he was putting on strain when he was pasting on the heavy manilas. The machinists had actually succeeded in stuffing this delusion into his head, and his is not the only head which has been stuffed with that kind of "dope."

Now for a few pointers on lubrication. Even the owner of a humble flivver who is interested

in the ease of running, noiselessness and longevity of his machine would laugh at you if you suggested the use of but one consistency of lubricant for the whole machine; yet printers persist in wasting gallon after gallon of oil annually because it is not of the correct consistency for the condition of the machine, and while doing so they are prematurely aging the press.

It is evident that gear-driven members, oiled with a lubricant giving a film of scarcely one one-thousandth of an inch on bearings so worn that gears ride and intermediate gears hop around on their mounting-studs, actually spit out this light lubricant and spray it over the work and operator. When a lubricant giving three or four one-thousandths of an inch film is used, it more effectually cushions the blows, and, when the bearings are not too much worn, prevents riding of gears.

On several occasions when I have suggested the use of heavier oil, I have been informed that it was tried and did not work. This, while apparently true, is not a fact; but it requires an explanation which pressmen should be the first to grasp. You have a small quantity of soft ink in the fountain with a film of it around the roller; you want to change to a heavy tacky ink; if you put it right into the soft, will it commence to feed or film around the roller? Not until the heavy has neutralized the soft.

Therefore, it requires patience and perseverance. It may take several days before the heavier oil will commence to thoroughly film shafts and bearings. Naturally, you must not expect it to run right in and out again the way the light oil did; you are putting it in to form a film, not to run out at once and spatter all over yourself and the work. Considering the condition of the machine and selecting the proper oils will reduce horse-power and noise, will cut the oil-bill in half and will prolong the life of the press to a very great extent.

Would you, after a year's running such as a press (particularly a web) gets, pour the same light oil in the crank-case of your automobile that you did when it was new? If you did it would require gallons instead of quarts, to say nothing of smoking up the road and the effect of the grinding noisy mechanism on your nerves. Then why do you, year after year for five, ten or twenty years, throw away dollars by having your press oiled with one and the same consistency of lubricant from the time it was new?



LATOURELLE FALLS

Visited by members of the National Editorial Association
while on their trip along the Columbia River Highways

Printed with Sigmund Ullman's Ullmanine No. 18



EDITORIAL

IN his interesting book, "The University of Hard Knocks," Ralph Parlette makes the following statement: "Things that go down, run themselves. Things that go upward must be pushed." Apply this thought to your own business — or, better, let us paraphrase: If a printing business is going downward, or is not paying as it should, it is evident that it is "running itself," or, at least, is not receiving the careful attention to the management that it should have. If the business is successful, it is evident that some good hard and careful pushing is being done somewhere. As a clock will run down if not wound at proper intervals, so a printing business must receive constant careful winding up—or, in other words, continual pressure must be brought to bear on the business by the one responsible for the management. Printing offers just as good an opportunity for making a success as any other business—but it won't run by itself.

THE INLAND PRINTER frequently receives requests for information which has appeared in a late, and even a current, issue of our magazine. We consider it a part of our duty as the world's leading trade journal in the printing and allied industries to keep our readers informed as to the latest developments of the trade. But when we get an inquiry for something which has been in print just a few months before the request came in, it means that the correspondent must wait until we can reply to his letter, causing an annoying, unnecessary delay. A file of THE INLAND PRINTER is a veritable cyclopedia of information on printing, and if our readers will read the articles carefully, at least give them a glance so as to be familiar with the contents, and will keep the back numbers at hand, much time will be saved in getting early information. The Table of Contents is a classified index of all the articles in the current issue, valuable for reference, and should be preserved with the reading matter pages. This will also relieve the members of our staff of much needless correspondence and will give them more time for providing the hard-to-find information.

The Outlook.

At this time of the year it is usual for business men to waste a large amount of time in looking backward and criticizing conditions and management of the past year. To a small extent it is good to take stock of our errors that we may avoid a repetition of them; however, it is also wise to remember that the first time a thing is done in the wrong way it may be an error but the second time the same mistake occurs it is pure carelessness. If we have corrected our errors and done the best possible under the conditions existing there will be little reason for looking backward, for we will be masters of conditions and circumstances and will be prepared to look forward.

The outlook for 1920 is good for business generally, and particularly for the printing business. There is every indication that this will be the biggest year that print-er-dom has ever known. The various lines of trade are awake to a realization of the value of direct advertising and will make greater use of it than ever before. The great increase in the call for all classes of goods has made a demand on the printer for the great mass of printed matter that is being used today in packing goods

for the consumer. The indications are that the shortage of labor will continue for some time, and that, therefore, the pay roll will range high and the workers will demand concessions and considerations; but to offset this the public has been educated to think in a higher scale of prices, and money is seemingly plentiful, even if a dollar will not buy as much as "befo' de wah."

If printers generally will take advantage of their present opportunity and install as much as possible of modern labor-saving (No, that is not the right word; we should have said labor-expanding) machinery that will make the efforts of each worker many fold more productive, the year 1920 will be the beginning of an extended era of prosperity that will not only place the printing business in its proper place as a profit maker but also raise the printer himself to a place of honor in the councils of those who control the business of the world.

WE ought not to look back unless it is to derive useful lessons from past errors, and for the purpose of profiting by dear bought experience.

—WASHINGTON.

Notwithstanding the little annoyances of paper shortage, labor shortage and unrest, the reduced value of the dollar, and the difficulty of getting machinery as needed, the printers of the United States and Canada can congratulate themselves upon the brilliant outlook for the year we have just entered.—*Bernard Daniels.*

Vocational Schools and Printing.

We are indebted to that master craftsman and good friend of the printers, Charles Francis, for the following, which we are using editorially because of its great importance and because it is so closely in line with thoughts that have been passing through our own mind of late:

For some years past there has been a strong effort by the International Typographical Union and by local unions, the Board of Education, the United Typothetæ (an employing printers' organization) and others, notably the Hudson Guild, to benefit humanity, especially those likely to make a living at printing, by establishing schools to assist aspiring pupils, and those now engaged in the business of printing, to a greater knowledge, to make more competent workmen.

These efforts are many, though they really embrace only a few pupils, except for the New York School of Printers' Apprentices, which now has an enrolment of 412 pupils. This school would have had over five hundred in attendance but for the interference of the war. There are also classes in vocational schools in New York city, Chicago, and other cities, and a school at Indianapolis under the patronage of the United Typothetæ. There is a correspondence course carried on under the auspices of the International Typographical Union, and a school for pressmen at the Pressmen's Home. All of these are spasmodic, though efficient, but it certainly goes to show that a more united and thoroughly systematic course of study is necessary for the "art preservative of all arts."

It is therefore with this necessity in mind that the writer makes the following economic suggestion:

That the presidents of the five international unions, the president of the United Typothetæ of America, the president of the National Printers' League, and the federal director of vocational schools get together and study the problem of establishing colleges of printing at convenient centers throughout the United States.

Most of those looking at this proposition might say at first glance that it is impossible, but it should be done as the necessity shows for itself.

There is no means, at present, of educating a printer. The colleges should be built with the idea of elevating our

national press in all directions so that many of our people may be given the advantage, while in the learning age, to become not only good English scholars but also good editorial writers, with instruction given in all branches of printing, such as photoengraving, electrotyping, composition, presswork, binding and mailing, and such other branches as may seem consistent for a high class mechanic. There should be instruction in regard to paper, the quality of paper, the make up of newspapers, periodicals, magazines, books, etc., so that when copy comes to the commercial or newspaper printer, economies in production may be exercised. Having attained the grade of third industry, and being the great educator of the nation, printing should have this educational system.

There will, of course, be some objection by the unions, and also the employers, if commercial work should emanate from these schools that would be detrimental to their interests. There is a way out of this, and that is by producing work only for the organizations, and having the literary and vocational colleges supported by the public.

In the schools already established, only one branch is taught, principally composition and the English language. Many are part-time schools for apprentices, who give part of their evenings and part of their employers' time.

We would, under the college system, be educating young men to become expert in all departments

or in such courses as they may select, at the same time maintaining the part-time system. This would give ambitious young men the opportunity to become executives and employers with far better preparation than is possible now. It would also educate large classes of buyers of printing — so necessary in this advanced age.

If it could be done it would be well to start with five colleges at least—say, New York, Chicago, San Francisco, Cincinnati and St. Louis, or such other points as are within easy reach of the large centers — and concentrate the best of our talent to this conservation proposition.

It may be said, in closing, that in the present method there is no incentive, even in composition. The young man never sees the actual result of his work, except perhaps a proof, and this is not an inspiration.

It could be commercialized in such a way as not to interfere with the present business. This, of course, would not be to the interest of either the worker or the business man. It would at all times tend to an excellent education from a literary standpoint, and it would become an educational institution which after a few years would develop into just what the telephone has. And then we shall wonder why it was so long in coming.

THE leading rule for the lawyer, as for the man of every calling, is diligence. Leave nothing for tomorrow which can be done today. Never let your correspondence fall behind. Whatever piece of business you have in hand, before stopping do all the labor pertaining to it which can then be done.

ABRAHAM LINCOLN.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

How Do Our Readers Look At It?

To the Editor:

BOSTON, MASSACHUSETTS.

The enclosed two gems are from a Boston morning paper. As illustrating the kind of material now finding its way to the editorial and proof desks, it is refreshing—or depressing. Depends upon how you look at it.

Advertisement in leading Boston daily paper, Nov. 7, 1919: "WANTED—Ambitious young high school graduate to begin as office boy on a big daily paper to learn editorial end of the newspaper business."

From editorial column, same issue:

"President Wilson also congratulated Governor-Elect Edward I. Edwards of New Jersey. It is pleasant to see him able to sit up and take notice—or to take notice, even if he can't sit up.

Judging by the last paragraph, some one not a graduate of the high school has been promoted.

CHARLES LAWSON.

Composing-Room Production.

To the Editor:

CHICAGO, ILLINOIS.

I read with much interest Mr. Daniels' article on composing-room production, and while many good points are made in this excellent article, still, after sober reflection, I think Mr. Daniels is seeking after the impossible.

The author states that the average of sixty per cent is much too low, and that in these days of non-distribution systems for the composing room the average productive time should be as high as ninety per cent.

Now, honestly, can this really be done?

For example: Our composing room is thoroughly modern, has the non-distribution system of the Lanston Monotype Company, and during two exceedingly busy months this fall, September and October, our compositors turned in 3,189 hours of productive time, and 1,193 hours of non-productive time, or seventy per cent chargeable. This is a very high average in our shop.

During that time our non-productive help, consisting of proofreaders, copywriters, errand boys, foremen, etc., had 1,446 hours' time, all non-productive, of course. Based on the total time our productive average is fifty-five per cent.

Going back to the non-productive time of compositors, I find this consisted of breaking up the forms, instructing apprentices, some distribution of foundry type, waiting for instructions on jobs, and miscellaneous items. Work of this nature can not be avoided in the busiest shops, and in dull seasons the percentage runs very much higher.

Now, when you strike the slack periods—a few days here and a few weeks there—such as every shop has, what are you going to do? Lay off your well trained men that are almost impossible to get when you really need their services? This would be business suicide if you have any regard for a loyal and smooth working organization in your plant.

When the dull periods do come, as come they will, non-productive time mounts to as high as sixty or seventy per cent

of the week's total. I note that the average productive time for August and September in the U. T. A. shops is sixty-one per cent. Sixty-five per cent is as high as we may expect under the most favorable conditions.

So I am afraid the high cost of composition is here to stay for a while at least.

I thought it would do no harm to express my opinion on this subject as I am afraid that Mr. Daniels is looking forward to conditions in high-class shops that will never come to pass; if the printers in these abnormally busy times can not get above sixty-one per cent productive time, I'm afraid they never will in the days to come.

J. A. SINGLER.

The French Viewpoint.

To the Editor:

PARIS, FRANCE.

Pursuant to the notes published in the American Press, we take the liberty of exposing, in the enclosed letter, the French point of view, that is to say, that the French sentiments are, and will be forever, feelings of sympathy and gratefulness for the American nation.

RENE BILLOUX.

The letter referred to follows:

In September we read an article which had been written after M. Radiguer's visit to your country. Regret is expressed in this article that France should make the United States less advantageous tariff conditions than those accorded to England for all printing material brought into France coming from the United States.

We are well aware that the affection we feel for our American friends is reciprocal.

We think it advisable to draw your attention to the fact that our printing accessories are taxed on importation to your country at double the rate of custom dues required on the entry into France of American products of the same nature.

If French printers hesitate to buy material from America it is without the slightest intention to boycott the United States dealers. But the latter require half the amount of the bill when the order is given and the rest on delivery of goods. Now, our printers, with resources crippled by the war, need a rather long credit in order to facilitate their purchases. Another point is the present excessive rate of exchange. Americans, in their own interest, will understand that France, for whom they fought so bravely, deserves to be helped now to rise from her ruins.

Before the war a fourth of the foreign importation of printing material was received from the United States.

We believe it to be necessary that you should be in possession of the above named points in order that you should not in any way attribute the measures taken to sentiments which do not exist in our country. France earnestly desires to demonstrate her friendly feelings in all relations, commercial and otherwise, with the United States, and to express both her sympathy and gratitude to the American nation.

This occasion also offers the opportunity of observing how essential it is that all questions of this order should be examined on both sides in such a way as to permit of commercial relations satisfactory to the two countries.

A sure proof of the desire of French printers to buy from the United States is the recent founding of a society with a capital of \$200,000 with a view to putting American printing material advantageously on the French market. RENE BILLOUX.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London Society of Compositors has donated £500 to the fund for the relief of families of members who have fallen in the war, £250 to the Caxton Convalescent Home War Memorial, and £100 to the Loyd Home, at Deal, for a peace memorial.

THROUGH an agreement made in December last between the London Master Printers' Association and the London Printing and Kindred Trades Federation, a basic advance of 7½ shillings per week in journeymen's wages was put into effect; also for women and male juniors an advance of 3½ shillings.

THE readjustment of hours caused by the adoption of the forty-eight-hour week has led to at least one London firm in the printing trade trying to omit Saturday work. The experiment is naturally arousing much interest. The work people were somewhat suspicious at first, there being some fear of extensions of overtime or other disadvantages possibly involved. After a thirty weeks' trial, however, the chapel of the house voted, by a majority of three to one, for the continuance of the five-day week.

GERMANY.

THE world renowned humorous weekly, *Die Fliegende Blaetter*, published at Munich, recently celebrated the seventy-fifth anniversary of its founding.

HERMANN BUTTER, of the Butter Type Foundry at Dresden, has donated to the Book and Manuscript Museum at Leipsic an extensive collection of newspapers, containing specimens from all parts of the world, including numerous copies from China, Japan, India and other countries of the far East. This museum has a special section devoted to the newspaper press.

THERE was a meeting, in the Book Trades Building, at Leipsic, on November 26, last, of representatives of the paper producers and paper users of Germany, to discuss the standardization of paper sizes. As a result an obligatory resolution was adopted, to begin with the establishment of the universal paper sizes (*Weltformate*) advocated since 1911 by the Brücke organization of scientists at Munich. It is recognized that "the time for the introduction of this important reform could not be better chosen than the present, when all stores of paper are empty and our machinery is worn out, and when our entire business must be newly organized."

FRANCE.

THE Lyons fair, to be held in March, will include printing materials, paper and stationery.

A PROMINENT publishing house of France makes this announcement: "The successive increases in the cost of printing, of paper and of general expenses still actively continuing, oblige the publishers of fiction at 3½ francs per volume to increase the surcharge on the price from thirty per cent (previously fixed) to one hundred per cent."

No daily newspaper has ever attained such remarkable figures in circulation as those in November last of *La Presse de Paris*, the strike period consolidation of the fifty-six Parisian

publications composing the famous "*bloc*" which directed the tide in the elections. The circulation on the second day of its existence was 2,954,137, and soon rose to more than 4,000,000 per day. *La Presse de Paris* published no advertisements. The strike ended disadvantageously to the workers, and on December 1 the various dailies resumed separate publication.

INDIA.

PAPER soon becomes brittle and useless in this country. It is almost impossible to keep permanent records. The principal enemies here of paper are insects and oxidation, in the latter case mainly due to chemicals which have been allowed to remain in the pulp and whose destructive action is increased by moisture and heat. Among the insects most destructive of paper are the cockroach, the silver-fish and the weevil. The lower classes of paper seem to be immune from the attack of insects, but the impurities they contain hasten their decay, which goes on whether in use or in store, but when exposed to light the decay is most rapid. The destruction of books by weevils is principally due to the attraction of the paste used in bindings; especially is this the case if the paste has not been prepared with a suitable poison; but poison in the paste will keep the insects at bay for only a while. The Government is making inquiries into the causes of the perishing of paper in India, and the librarian of the Imperial Library, at Calcutta, has been visiting all the Indian libraries to learn how to preserve old books and records.

ITALY.

IT is reported that the New York *Herald* is trying to buy a building in the center of Rome for the offices of a Rome edition of that paper.

A NEW national law prohibits the printing of newspapers on Sunday. It provides a fine of 10,000 lire and the confiscation of the issue for the first violation and the suppression of the newspaper for the second offense.

THE editorial offices of the *Resto del Carlino*, published at Bologna, were recently invaded by some two hundred enraged orchestral musicians, to protest against a criticism of their performance of Beethoven's Ninth Symphony. The paper's musical critic was seized and beaten.

AUSTRIA.

BECAUSE of paper scarcity the Vienna newspapers are now permitted to issue only two pages of text daily.

A COTERIE of get-rich-quick strivers in Vienna, one of them a banker, undertook to print and circulate counterfeit American \$10 notes. Some five thousand of these had already been printed when the police got wind of the business and promptly arrested those involved in it.

AUSTRALIA.

EXCEPT under license, type metal, linotype metal and strawboard may not at present be imported into this country.

IT is stated that there are in Australia more than seven hundred provincial newspapers, employing twenty-five thousand men.

AUSTRALIA is forging ahead in printing, as shown by the recent publication of "Australia Unlimited," a book of 1,140 pages, containing eight hundred illustrations, and weighing over nine pounds. At one time a large proportion of the books about Australia were printed in Great Britain, but this monster volume, including the engravings it contains, was produced entirely in Australia.

BELGIUM.

THE monthly production of paper in this country in 1913 (the year before the war) amounted to 11,500 tons monthly. In June of 1919 it was 3,000 tons and climbed to 4,000 tons in July.

Collectanea Typographica

By HENRY LEWIS BULLEN

Printing:

In me all human knowledge dwells;
The oracle or oracles,
Past, present, future, I reveal,
Or in oblivious silence seal;
What I preserve can perish never —
What I forego is lost forever.
I speak all languages; by me
The deaf may hear, the blind may see,
The dumb converse, the dead of old
Communion with the living hold.
All lands are one beneath my rule,
All nations learners in my school.
Men of all ages, everywhere,
Become contemporaries there.

—James Montgomery (1776-1854.)

* * * *

The Great Instrument.

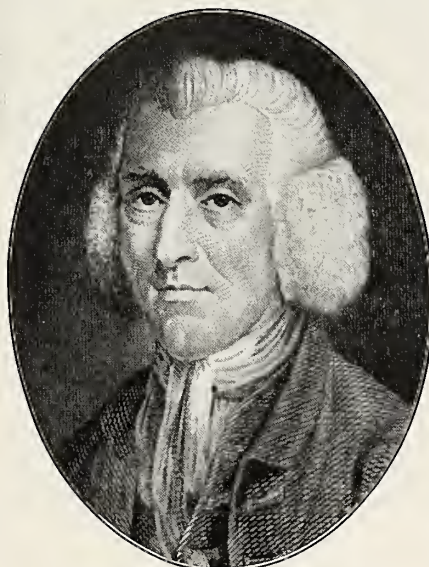
PRINTING is the organ upon which the great symphony of human destiny is played by divers hands. It voices concords and discords. It ultimately expresses the forward thought of all mankind. It is in the power of those who play upon it, but whatever power the players have is mute and ineffective if this great organ is not at their command. It is the teacher and inspirer of those who play upon it worthily, though fools as well as wise men may touch its keys.

The wind-harp chooses not the tone
Which through its trembling threads is blown;
The patient organ can not guess
What hand its passive keys shall press.

* * * *

Clemenceau.

GEORGES CLEMENCEAU, present premier of France, author, publicist, journalist, publisher and statesman, is descended from Jehan Clemenceau, a printer and publisher of Lower Poitou, who, early in the sixteenth century, was awarded a patent of nobility from Louis XII, and was thenceforth known as Jehan Clemenceau de la Clemenciere. Much better to be able to trace one's descent from a master printer than from a master warrior or a master courtier. If you are a printer you are a benefactor in small or great degree, whether consciously or unconsciously. "And don't you forget it!"



William Bowyer II, Printer, 1699-1777.

He carried on the printing business established by his father in London in 1699, assuming full control in 1737. Though famous as "The Learned Printer," scholarly, and the friend of scholars, he became the wealthiest printer of his time. He bequeathed his business to a scholarly printer, John Nichols, who had advanced in his employ from apprentice to manager. Direct descendants of Nichols are continuing the business in its old-time honor.

William Bowyer II, Printer.

IN the June, 1919, issue we printed a short biography of William Bowyer the Elder. Now we present the portrait of his son and successor, one of the more famous of British printers, widely known among scholars as "the last of the learned printers."

William Bowyer II was born in 1699, the year his father ventured into business as a master printer. The son had the advantage of a university education, entering Cambridge in 1716, remaining there until 1722. In 1737, on the death of his father, he assumed the management of the printing business, which he had learned after leaving the university. Under his management, aided by his manager, John Nichols, the business expanded and was very profitable. Close attention to the business of printing and publishing did not limit young Bowyer's literary aspirations. In 1726 he first ventured into print, and as author, translator and editor he gathered to his friendship the leading poets, scientists

and authors of his time. In all, some sixty title pages bear the name of William Bowyer as author, all of a learned character, written for the scholarly by a scholar. In 1774 the younger Bowyer and John Nichols, jointly, wrote and published two essays on the "Origin of Printing." These essays were extended into a small volume of 144 pages. At the end is a two-page catalogue of books published by Bowyer & Nichols, several in Latin and others in Greek. In addition to printing on their own account, the firm assumed contracts for printing for other publishers and for the government. Thus the younger Bowyer became famous and wealthy. "For more than half a century he stood unrivalled as a learned printer, and many of the most masterly productions of this kingdom have been described as coming from his press." His father was one of three printers who advanced the capital without which William Caslon could not have established himself as a typefounder. The son was equally generous, with larger means to extend his philanthropies.

William Bowyer II died in 1777, leaving a will which sustained his well-earned reputation. He bequeathed his business to John Nichols, one of his apprentices. After making a long series of bequests to friends, relatives and institutions, he goes on to write: "And now I hope I may be allowed to leave somewhat for the benefit of Printing." He placed in the hands of that great printers' guild, the Society of Stationers, sums aggregating £6,250, the income of which was to be applied in aid of aged compositors or pressmen, particularly those who were scholars, for these had first to be benefited. He wished to solace scholarly journeymen printers, for he wrote: "It has long been a matter of concern with me that such numbers are put apprentices as compositors without any share of school learning, who ought to have the greatest." We must estimate this bequest in the value of money in 1777, which was about seven times more than the present value, or equivalent to about \$200,000.

Not the least interesting detail of the career of William Bowyer the Younger is

the means by which his fame has been perpetuated among learned folks, and always will be. In 1778 John Nichols wrote and printed twenty copies of "Anecdotes, biographical and literary, of the late William Bowyer, Printer: compiled for private use," fifty-two pages. It is an appreciation of a good and wise employer, for distribution among his more intimate associates. It is an exceedingly rare publication, much sought for. In 1781 this appreciation was reprinted, with copious notes which extended it to 666 large quarto pages, the title being "Biographical and Literary Anecdotes of William Bowyer, Printer, F. S. A., and of many of his learned friends, by John Nichols, his apprentice, partner and successor." It is from the notes in this remarkable book that we derive a history of printing and of printers contemporary with the Bowyers and John Nichols. Here is the only history of William Caslon, for instance, and others, whose memory will live forever in the annals of typography through the devoted work of John Nichols. Later on Nichols extended the Bowyer biography into his famous "Literary Anecdotes of the Eighteenth Century," which has run into two or three editions of several volumes each and is now an accepted work of reference. John Nichols handed the business down to his son, and his descendants are continuing it successfully. In a future issue we shall present a portrait and biography of John Nichols, the apprentice whose effort to express his gratitude to a considerate employer has made him forever famous.

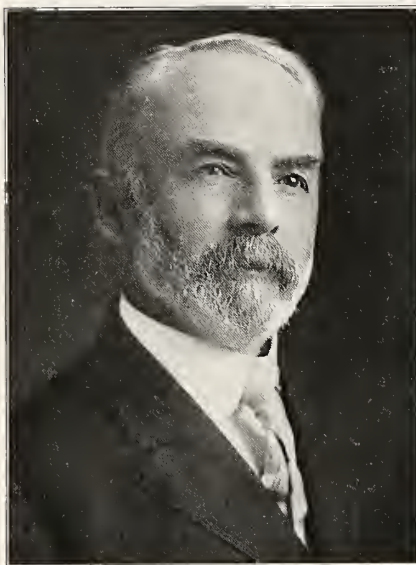
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A Printer's Autobiography.

FRANK A. LEACH, a well-known printer, editor and publisher of California, has written "Recollections of a Newspaperman, a Record of Life and Events in California." It is published by Samuel Levinson, San Francisco, 1917, 416 pages, octavo, with fifteen interesting illustrations. We should have more of such books from printers, showing how good men with limited opportunities achieve success, and become useful to the world.

Born in Cayuga County, New York, in 1847, our printer was taken to California in 1852. His experiences as a boy were such as are only found in places where gold is plentiful and hired workers and materials of all kinds are scarce. In 1863 young Leach began to learn printing in the plant of the *Napa Register*. After Napa, he set type in Sacramento and in San Francisco. In 1866 he returned to Napa and started a small printing business of his own. His first plant was burned, but he resumed business, starting the *Recorder* in Vallejo in 1867, selling

the business in 1879. In the same year he was elected to the legislature. In 1883 he established the *Vallejo Review*, which quickly absorbed the *Evening Chronicle*. In 1886 he acquired the *Oakland Enquirer*, a semi-weekly advertising sheet, distributed gratis, and issued it as a daily evening paper, which after a while became a political power and a financial success. In 1897 Mr. Leach retired from the newspaper business, upon receiving



Frank A. Leach, Printer.
Director of United States Mints, Member of California
Legislature for several terms, one-time
owner "Oakland Enquirer."

the appointment of superintendent of the United States Mint in San Francisco. In this position he was so successful—saving the mint building during the great San Francisco fire of 1906, and becoming civil representative of the government at Washington during the period of that catastrophe—that he was appointed director of the Bureau of Mints in Washington in 1907. In 1909, wearying for his home in the Golden West, he resigned and upon his return to Oakland became general manager of the People's Water Company. Here the story ends, leaving the reader impressed with the high character, ability, vigor and geniality of its author. Mr. Leach attributes his noteworthy success as a publicist and legislator and administrator to his determination to use his types earnestly to advance every good cause.

* * * *

A COMPOSITOR'S week is of 2,880 minutes, each costing in several cities one and one-half cents. Efficiency in production consists in so managing and so equipping that, as the clock ticks off these minutes, very few of them shall fall into the non-productive column. Rising wages call for higher managerial ability and better equipments.

Proceedings Against the U. T. A.

IT was Jefferson who wisely said that the country that was governed the least would be governed the best. *Col-lectanea* believes that when Jefferson wrote the Declaration of Independence he did not foresee that our country would be governed by lawyers for the benefit of lawyers. That is not a representative government in which one profession has more than eighty per cent of representation, while the remaining groups are content with twenty per cent. Hence the fact that the eighty per cent in the law business enact more laws in one year than all other nations enact in five years. Hence the fact that two men can not be in the same trade in the same village and do business in a decent way without breaking the law. Hence the fact that scarce any business concern can transact its affairs without having a lawyer on its staff. Hence the proceedings against the United Typothetæ of America, which is accused of striving to make it more difficult for the meaner element among master printers to dominate the printing industry, to the general loss and discredit.

Business of all kinds is suffering from a condition of taxation without representation, the very thing our forefathers were supposed to have scotched one hundred and forty-four years ago. Among all our representatives in Washington not ten per cent are business men or have any vital knowledge of or interest in business. The phalanx which represents Law takes care to give us plenty of laws, and if any law proves ineffective they plaster another law on the diseased spot, instead of providing means for eradicating the disease. The result is more trouble for business, and more work for lawyers. We need to be emancipated. We need an amendment to the Constitution prohibiting lawyers from holding elective legislative offices. Our laws prohibit a merchant dealing in imported goods from holding the office of Secretary of the Treasury. He might discriminate in his own favor when making regulations! And do not the lawyers very naturally (and perhaps unconsciously) discriminate in favor of themselves by multiplying and confusing the laws?

The United Typothetæ of America should urge its locals to return more printers and fewer lawyers to Congress. And let other industries take similar action. "Who would be free, themselves must strike the blow!"

* * * *

HERE'S work worth doing! Let every master printer aim to improve the status of Printing by carefully selecting himself the boys he may bring into the industry. Better boys, better journeymen!



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Operator Differs With Proofreader.

J. C. G., Woodbine, Iowa, writes: "A recent item in our paper read thus: 'E. F. Knotts has been visiting his brother in Des Moines. He it was who was captured by Villa in Mexico and held for \$20,000 ransom, which was paid by this Government.' I can not see how 'He it was who was' can be correct. The proofreader says it is all right — of course."

Another clipping was enclosed of a paragraph about the shortage of paper, which read, "We have never been unable to understand the whys and wherefores of the shortage and high price." The letter writer says of this: "This clipping is not for criticism, as we all can see it is not correct. But it is according to copy. I made the correct slug, 'never been able,' etc., but the reader marked it in the proof." The writer also asked for an answer either in the magazine or by personal letter.

Answer.—I shall begin at the end, by a reminder of the notice under our head line, "Replies can not be made by mail." This announcement is made to guard against expectation of a use of much of my time which I positively can not afford, especially when there is no urgent need. It seems rather harsh at first, but a little thought will convince any one of its reasonableness. As to answering in the magazine, pertinent inquiries are always welcome, and I intend to answer every question asked, without reference to the frequency of letters from the same person.

In regard to the expression here first objected to the proofreader was right. While the same meaning might easily be worded more elegantly, there is nothing grammatically or otherwise wrong in the way in which it was said. The writer might have said, "E. F. Knotts was," etc., or even "He was captured," etc., without detriment to the statement made, though he thereby would have omitted his hint of some implied meaning. In the words used their writer assumes that it is known generally that a man had such experience as that mentioned, and explains that he (the man named) was that man. And he does this in the most natural and concise language that can be used, in perfect grammatical construction, without stopping to think that this natural expression may seem to some people to be awkward, and therefore not right, probably because of the repetition of some words. Persons who write such items for a newspaper can not be expected to study out all possibilities of understanding or misunderstanding by their readers, but must be allowed the privilege of quick expression even when they might by closer thought find a way to say what they mean so that no one could possibly doubt its correctness. In challenging this sentence the operator was unduly exercised by doubt which was not justifiable, and in refusing to admit the incorrectness suspected by the operator the proofreader was wise. Operators are not supposed to alter the wording of their copy in any way, especially on a newspaper, when there is any possibility that copy is right.

I have included here the error so correctly assumed to be needless of criticism because it shows so plainly that proof-

readers are not always right, and it proves that the compositors have even more difficulties than the writers subject them to. Here was a case of evident accident in the writing, which made its writer say the exact contrary of what he meant, and the actual meaning is obvious. The proofreader in this instance was unjustifiably wrong, and the operator was right. It was actual injustice to the operator that the change involved should appear on his proof as an error. With such a thing possible, one can easily see why operators so frequently set exactly what is in copy, even when they know it is wrong.

Proofreading and General Rules.

It is and must remain an open question to what extent the common rule that bad grammar must be corrected by printers is to be followed. Even Gould Brown, the one grammar writer who minutely criticized nearly all other grammarians, and found most of them guilty of censurable error, himself wrote some rules that never were and never could be literally enforced, mainly because they were not suited to the wide application they invited. Similar difficulty exists in all grammar text books, and even if printers could afford to demand strict correction according to any one grammarian, which clearly they could not, they would soon have to relinquish the plan, for it would not work. Thus we see that the requirement of correct grammar must be limited at least by specification of the simple matters on which all grammarians agree.

I am prompted to this slight and inevitably incomplete note by a letter I answered in the December number and a later letter supplying a detail not at first given. I was asked to explain the apparent error in one of my articles which violated the rule that two different pronouns must not be used in the same sentence referring to the same antecedent, and said that I did not know of such a rule. The letter writer acknowledged that sometimes the two words are better than the same word each time, and quoted from a book this passage, which he had credited as sound: "Care should be taken not to use different pronouns or possessives referring to the same thing or having the same antecedent." Some examples were given which upheld the rule, so far as they were concerned; but of course nothing was said of the fact that our best writers often do what it condemns, with good effect, thus proving that it does not express a universal principle. Such a dogma can not be operative as a guide to changing what is written without frequent clashes between authors and printers. But it is a sound principle for writers up to a dividing line which is determinable only by the writers themselves, and is sure to be decided differently by different persons.

One rule is unquestionably good for operators and proofreaders in general, and that is simply "Follow copy." Even that, however, should be understood by every one as meaning the intention of the copy, not the literal errors that will creep into the best copy, whether manuscript or typewritten. Typewriting is frequently done by persons who are not as good

spellers as every operator and especially every proofreader should be, and copy is given to operators with many misspellings. I have seen many instances where the operator has misconstrued instruction to follow copy literally and set even such a word as "eech" instead of "each." Much worse, though, I have known many so-called proofreaders who actually queried the change to the right spelling instead of unhesitatingly correcting it. It is more sensible to leave such an error without notice than to query it.

COMMON IDIOSYNCRASY.

BY F. HORACE TEALL.



IDIOSYNCRASY is a word that enwraps a great deal of the poetic quality attributed by Professors Greenough and Kittredge to language in general. These authors, in their book, "Words and their Ways in English Speech," devoted a long chapter to demonstration of the fact that "language is poetry," with the qualification within the chapter that "language is fossil poetry," thus giving a better indication of their ultimate meaning than that conveyed by the unqualified phrase. Plainly they showed that their use of the general term language did not refer to language in collocation, but far more to the development or evolution of single words.

One of the most remarkable phenomena of speech is the conventional deviation of many derived words from the equally conventional sense of the elements of which they are composed. This is a prominent feature of the vocable whose connotation is our present subject, rather than the etymological phase which is considered by way of introduction.

Idiosyncrasy is defined as "a mental quality or habit peculiar to an individual; distinctive characteristic, especially as approaching the abnormal or diseased." All lexicographers and all usage give it the sense of personal peculiarity. And such usage constitutes the paradox of contradiction between the word's meaning and that natural to its element *krasis*, mingling, inasmuch as the complete word denotes entire absence of mingling with others — that is, separation from others.

The Century Dictionary quotes from Sir Thomas Browne, "I have no antipathy, or rather idio-syncrasy, in diet, humour, air, anything." Sir Thomas was a physician and writer in the seventeenth century, who probably never had a premonition of a scribbler three centuries later catching up his naive remark for use as a text in opposition. It is quite possible that his assertion was ingenuous, but if so the very expression itself was idiosyncratic. Mankind was in his day just the same bundle of contradictions that it now is, always had been, and always will be, except in the mere shifting of detail inherent in the growth of knowledge. For instance, take the first item in the enumeration — diet. What a marvelously constituted animal would it be, then or now or any other time, who really had no antipathy in diet! Undoubtedly many men are highly accommodative in the matter of eating, but that any one should be equally well satisfied with everything offered him is unconscionably far from possibility. This is merely a hint of something that might be greatly elaborated, but is mentioned only as a striking general analogue of the particular kind of peculiarities thought of for this writing — those of language.

Language is the human attribute most decidedly subject to personal peculiarity — if any one attribute can be said to be so. As applied to oddities in language form, idiosyncrasy is frequently a euphemistic naming of something that might reasonably be designated by a much harsher term, since the milder one is applicable to many varieties, ranging from a slight eccentricity almost if not quite to sheer asininity. For such slight eccentricities of form or expression as do not impose any difficulty of understanding, it behooves every individual person

to be indulgent, for practically every one is liable to the practice of them, just as every one has some antipathy and some choice in diet. And one object of this writing is to protest against our much too common and far too troublesome habit of criticism of such things, since much of our faultfinding is unpardonably worse than its subject of aspersion.

An unfortunate fact about the faultfinding just referred to is that each advocate of a certain form of expression is usually convinced that his choice is the correct one, and that his opponents are all wrong. We can not show just what this means in any way that will answer the purpose so well as indulgence in the specific criticism which we have decried. It is with full consciousness of the probable non-concurrence of personal opinion on all points that what follows is offered in evidence of our need of more caution in deciding such details.

One of the newest books of its kind is "Modern Punctuation," by George Summey, Jr. Like some other recent writers, Mr. Summey is so obsessed with the inadequacy of the rules commonly made for punctuation that he devotes his whole work to discussion of the reasons for pointing, and practically rejects all rule making. His book is not well calculated as a guide for ordinary students to the art of punctuation. In fact, the present writer, who thinks himself rather well qualified in this art, is sure that he never could learn it from this book. One peculiarity that would greatly hinder his learning is found in the explanation of terms preceding the text, telling how the terms are used throughout the work. The first item in the explanation is: "Compounding points, points used between main clauses or the equivalents of main clauses." I can not study out any way in which a punctuation point can be understood to indicate any sort of compounding, and consequently am blocked from understanding at the outset. I can think of no compounding other than a uniting of elements by intermingling — in language, intermingling of meaning — and have no conception of such uniting of main clauses. But the great objection is that compounding universally denotes something utterly different from anything which this author can mean, and consequently his use of the term is a pointless solecism. Yet I should not be surprised if I heard that he called my opinion idiosyncrasy.

A few years ago one of the best journalists in America had me in his editorial rooms as a special proofreader. The one special occurrence I shall relate stands out as proof of my assertion of the practical universality of idiosyncrasy mainly because he was unusually liberal in open mindedness on all questions which were properly open to varying decision. In one of his own articles, in his own handwriting, was the word sanatorium. When I saw it in the proof, and saw that he had written it so, I knew that he had written it wrong, but had no knowledge of whether he preferred sanitarium or sanatorium. I knew that both spellings are in good use, and that the form written is not usable at all, but which form the editor wanted I had to guess. Sanatorium being the preference of the lexicographers, I marked it so on the proof. When the editor saw it he told me very sharply that the only correct form is sanitarium. He was wrong, of course, but I did not attempt any argument. Such a man as he should know that both forms are good, and should make the justly requisite allowance for failure in mindreading, which was the only fault in the proofreading.

Incidents of this nature undoubtedly can be recalled by any proofreader, and it is unnecessary for me to record more of them. Idiosyncrasy is common to all human beings, and annoys no persons more than it does proofreaders. There is little hope that it will ever be lessened in frequency as a general trait of humanity, but we may be pardoned for expressing a sincere plea for decided reform in the class of solecistic action to which we have called attention. Meantime it must be acknowledged that authors are strictly entitled to have their work done as they wish it.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

A Simple Cost System.

It is absolutely essential that every manufacturer shall have a cost system in his plant if he is to conduct his business intelligently and with safety. The printer is a manufacturer, though he does not make his goods in bulk and sell them in lots. The fact that each of his orders is a special does not change his standing as a manufacturer. Therefore, a cost system is a necessity in every printing office.

Many printers realize this and try to devise some easily handled means of cost keeping that they think will serve their needs with less labor than the Standard cost-finding system calls for; but in practically every case that we have investigated, the makeshift system, for that is all it is, has been defective, often to the danger point.

Within the past two months there have been six requests that indicated that the writers were trying to get something easy in the way of cost finding. Several of these were from fair sized plants where there is probably more clerical labor wasted every day than would have kept up an elaborate cost system if it had been properly utilized.

After more than twelve years' study of cost finding and the Standard cost system the writer is free to admit that he has never seen a more simple method of arriving at actual costs in any shop, large or small, or one that requires so little time for its detail work.

Every cost system must have a daily time record (the time ticket); it must have some kind of a job record upon which to collate the items of cost of each job; it must have a record of expenses of each department for the week or the month; it must have some kind of order book. These four records are the essentials of the Standard cost system. With it, as with any other system, the books of record showing the transactions with the debtors and the creditors must be kept, but these latter are not a part of the cost system. They quite properly belong to the collection system.

To our friends who are asking for the simplest system for keeping printing-office costs we say, by all means use the Standard system. Start it now no matter how small your plant, and let it grow with the business. There is a one-man plant in an Eastern city, or rather it was a one-man shop when the system was started, which is using the Standard system, and the proprietor claims that he did not begin to grow until he got the system. He now employs twenty people, and is still growing.

A word of caution: Do not attempt to see how much of the system you can leave out. Remember that it is founded on the four blanks mentioned above and that the others intervening are labor-saving memoranda to make it easier to avoid errors. The principle of the system is just plain horse sense.

This statement was made at a gathering of printers one evening, when one of the would-be smart alecks asked, "What

is horse sense?" The answer was, "That kind that a horse thrives on and that a jackass does not know how to use." But, joking aside, it does not require any great knowledge of accounts to handle the cost system. In fact, many of the most successful are being handled by young ladies who were engaged as stenographers or office clerks, and who, after a few hours' instruction, have been able to take the entire care of the cost system for plants with from five to fifty employees in the manufacturing departments, and they spend but a few hours each day, with an occasional full day at the end of the month, on this work.

No matter how small your plant, start the year right by installing the cost system at once. Just now with inflated prices you may not realize its full value, but it is sure to give you a few surprises in the way it will show up some of the prices that you thought were profitable.

What Job Next?

A puzzled correspondent who runs a small plant and does part of the work himself asks: "What job shall I work next?" He goes on to say: "I find being the 'boss' and practical man at the same time is rather confusing. I should like a system that will help me to arrive at a plan to lay out my work ahead and avoid confusion."

Our friend has many fellow sufferers in the difficulty of determining the right job to go ahead with next, and we do not believe that there is any hard and fast system that would entirely remove the difficulty.

One very successful printer with a plant consisting of three jobbers and a limited amount of composing-room material followed the plan of making a definite determination of the succession of each job as it was received, whether he made a promise to the customer or not, and each evening he checked up the work done during the day and laid out the schedule for the next day. This showed him whether he was keeping up with his orders and enabled him to determine whether he needed an additional hand or should work an hour or two overtime.

One of his rules was to make all promises far enough ahead to allow for the emergency job that will so often come in demanding immediate attention. When the rush job did not come he got ahead of schedule on the regular work.

Another good habit of his was the selecting of forms as nearly as possible alike to follow each other on the presses, as this saves time in make ready. He also endeavored to have the forms requiring a washup for color reach the press the last in the day, so that the make ready could be done before quitting time and the press washed up, and the new color be put on the first thing in the morning.

He says that, at first, this required considerable assurance in making promises, as the customers all wanted to be first, but they soon learned that he meant what he said, and as he made it a rule to have the work done when promised they stopped urging for an earlier dating.

This printer's experience gives the keynote to the system our correspondent needs. He should be careful to allow sufficient time in making promises not only to do the work but to fit it into the other work in hand; then lay out the day's work in advance and stick to the schedule. If he has two or more presses he can allow a certain number of hours on one of them to be open each day for emergencies, and fill in with the job that is most like the one run last if special work does not materialize.

The first great essential of efficient management in any plant, large or small, is a definite planning of the work to be done and an equitable distribution of it among the workers or the machines according to their capacity.

Evolution in Costs of Various Operations.

The number of copies ordered of jobwork has always been a factor in determining the manner in which the job should be handled in both the composing room and the pressroom; and sometimes the handling in the bindery has influenced one or both of the previous operations.

In looking over some old records of jobs that have come up for reprint we were struck by the great change in conditions that has been brought about by the changes in costs during the past few years. For instance, a few years ago there was no question as to whether a job with a sufficient run to make it advisable to run four on should be electrotyped. It was a foregone conclusion that electrotyping would save money for the customer. Today, conditions in the composing room have changed; non-distribution has reduced the cost of composition greatly, while the cost of electrotyping has increased because of the increased cost of materials and labor and the fact that electrotypers discovered that they were selling certain small plates for less than the old cost. The difference in a number of cases is so greatly in favor of the composing room that the conditions are reversed, and it is cheaper to set four on than to electrotype.

Even the question of binding has changed its proportions since the perfecting of the smaller high-speed folders which fold one up at a lower cost than it was possible to handle two up by the older methods. This removes one of the reasons for doubling up.

Again, the modern self-feeding high-speed job presses can handle the smaller sheets so economically that the difference between one up and two or four up has been greatly narrowed and in many cases wiped out completely.

Taken together, these things are beneficial to the printer running a line of platen presses with automatic feeders: Reduced cost of composition for one or two up on a small sheet, elimination of the necessity of electrotyping and the delay incident thereto, reduced cost of running the small sheet per thousand impressions as compared with the larger sheet, and, last but not least, the fact that single folding can be done almost as cheaply as gang work.

But all these things have made it necessary for the estimator to keep wide awake and check up the production in his own plant, rather than to accept averages that may be all wrong. The old plan of set one and electrotype and run four up may be the most expensive way of doing the work and the slowest. Set one and run single may be better; or, perhaps, set two and run two up may give the customer better service, for which he is willing to pay.

After a short time, when the majority of the plants with cost systems become settled in the new ways of efficiency, comparative cost records will again be valuable as guides in estimating, but for the present every estimator must be careful that his plant has costs that compare favorably with the averages before using those averages for making estimates.

This will not be a reason for neglecting the careful keeping up of the cost-system work, but, on the contrary, an important

reason for extra vigilance in seeing that all the department costs are carefully distributed to the proper departments and operations, and that each department is given full credit for every productive hour, whether sold to another department or to an outside customer.

The printers who thus carefully keep their costs for the next few years, and who advance with the progress of the craft, are bound to meet some surprises that will upset many of their preconceived notions of the most efficient and economical methods of conducting a printing office.

We are just entering a period of development in the composing room that will be as evolutionary as the introduction of modern composition by machines that make their own type and the elimination of hand composition of all classes of plain matter.

Machine composition did not reduce the cost by cheapening the actual composition, but by the elimination of the investment in big fonts of costly type and storage room for bulky cases and racks. So the coming methods will reduce cost by eliminating the time-wasting, money-wasting, non-productive operations in the composing and press rooms.

That they may make certain kinds of composition cheaper than electrotyping, or certain other classes less expensive than ever before, is merely an incident of progress. That they may reduce the cost of presswork by the elimination of certain details, and that they may enable the pressman to work to better advantage are added benefits.

We are now well entered into the age of machinery for the printing office, and before we are through we expect to see the printing business as thoroughly mechanically equipped as are many other manufacturing businesses.

But this evolution of the cost of all these operations must be watched for two reasons; first, to take advantage of your opportunities, and second, to avoid being caught unprepared.

Scoring.

While recently visiting a pressroom where they do some very good work, we saw what may be a new wrinkle to some of our readers in the line of scoring. Of course, nearly every printer is posted on the method of scoring at the same time as printing by using a scoring rule properly placed in the form, but just a little less than type high so that it will not be inked by the rollers. And most of them know that every once in a while they hit some kind of stock that does not score well; or, rather, that does not fold so well after being scored with a single rule impression.

These jobs have to be printed and scored separately, using a special scoring rule with a round groove which is used in connection with a piece of string glued to the tympan in proper position to give a rounded score that will fold without cracking the stock. But to most printers the idea of doing this kind of scoring while printing seems to be preposterous.

Yet this is just what they were doing in that pressroom. In the proper position in the form there were locked up two rules of about six point face, slightly rounded at the edges to remove all sharpness. These rules were of steel and about one point lower than type high. They were placed just far enough apart to allow for the proper scoring for the thickness of the stock. After the form had been made ready, a thin string was placed in position as in the method of scoring separately, and over this was glued a strip of tin foil one point in thickness. Several impressions were pulled to make the counter, and the job was proceeded with.

To make sure that there was no drag or slur caused by the inequality of level of the tympan where the score was placed, the job was run with a frisket of light-weight bond paper on which were placed a couple of cardboard springs at the extreme edges of the sheet, these catching the pinch of the approaching form before the impression and preventing any tendency to slip.

JOHN SMITH'S BOOKKEEPING.*

NO. 2 — BY R. T. PORTE.

Advertisements.



In most country newspaper offices, and also the smaller job printing establishments, the daily mail is not considered of much importance. It is likely to lie on the office desk for days at a time, unopened and unread. Particularly is this true of such letters that look like "bills" or requests to pay. Also, answering letters is something almost unheard of. Occasionally a letter is answered, only after much effort and trouble, or when there is an occasion to make a big kick over a delayed shipment of ready-prints or paper that should have come the day before yesterday, when it was really ordered on that day. When the publisher has a chance to kick, he takes glory in it, and passes on to the other fellow all that is in him, just to keep even. Exchanges lie unopened and accumulate until the room is nearly filled, then they disappear — how is sometimes a mystery, although a chilly morning and the big stove in the corner might be the answer.

Jefferson Bell never feared "dunners." His accounts with the supply and paper houses bothered him not at all — everything came C. O. D. His only troubles were with the express and freight companies and with the postoffice. The C. O. D.'s taken care of, the world looked bright and clear. To him, the daily perusal of his mail was almost an act of devotion. He had a deadly hate of "free dope" and could spot the junk at a glance, and took a fiendish delight in throwing it with all his might into the waste-paper basket. It seemed to tickle his vanity to have "big interests" ask him to print their stuff, and by throwing it into the waste basket he felt that he had his revenge for all the lack of success on his part. They weren't going to get anything from him, not by a long shot, unless they paid for it. He read regularly the "Chamber of Horrors" and gloated over the fact that none of them caught him. He was much too wise for them. Once in a while he would take a particularly foxy one over to John Smith, and tell him all about it and how it failed to catch him.

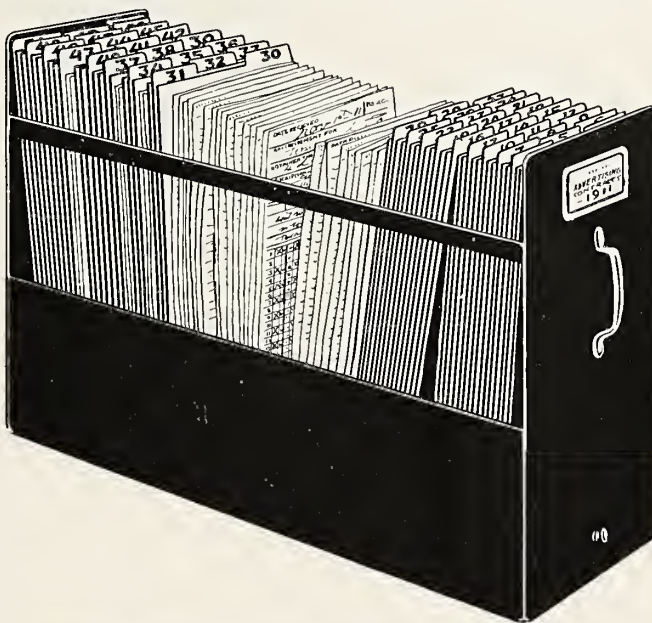
Bell liked to take each exchange and look it over carefully, then take a copy of the daily paper published in the large city near him, paid for by a free ad run once in a while as a courtesy, and thus for three or four hours of the day he spent his time, almost deaf to the events going around him. He knew almost every editor personally, and their papers seemed to him like a visit from a brother editor. A few he did not like, and a frown came to his face when he picked up their "sheets" and eagerly looked them over to see if they "contained anything." The others he looked over with loving care.

The few letters he opened carefully and read, and laid them aside — to be answered, maybe, in the future. Those from advertising agents, he opened eagerly, as they might contain a request for rates or an order for some foreign advertising. This was the class of advertising he liked most. It meant cash, while the local advertising was mostly of the "trade" variety. The few legals represented cash, and sometimes the "powers that be" handed out some county or state legal printing which came in mighty handy — especially when he thought John Smith was getting to the point when he wanted some of the money due him.

The morning after his return from the short vacation was a bright and cheerful one. It was in the fall of the year, with just a snap to the air that made one walk briskly, and feel alive. Therefore, he arrived at the office in good spirits, fully recovered from the effects of the shock of the day before.

*NOTE.— This is the second of a series of twelve stories about John Smith, printer and publisher, and his methods of keeping accounts. Copyright, 1920, by R. T. Porte.

If he noticed anything unusual, he gave no sign, but went at once to his desk, now cleared and in order, where the morning's mail awaited him, put there by John Smith, as in the many days of the past years. On top of the pile was a letter from the advertising agency which had been in charge of the advertising campaign of a certain patent medicine for many years, and had always carried an advertisement in the *Banner*. Yes, the year was nearly up, and about time for them to renew the contract, and this must be the renewal. It was certainly a happy moment, as he could open the letter, and then go over



Document File for Keeping Advertising Contracts in Proper Order for Reference as Advertisements Are Inserted.

to John with the new contract, and present it to his partner with some pride. At least here is where he had shown good business management by retaining this contract for these years — it was sure money, and a regular feature. Yes, the contract was there, and he read it through as of habit, and when it came to the rate per inch he was struck with amazement! Could it be possible? It must be a dream! Noting that a letter accompanied the contract, he looked at it, as though it might have some clue to the mystery. The letter read as follows:

Dear Sirs: Your letter of the 10th received, refusing to make a contract for Pulana advertising at 10 cents an inch and suggesting that 15 cents an inch is nearer right.

You are probably aware that we have had a rate of 4 cents an inch from you for many years, and when you refused to renew at this rate we offered you 10 cents, as we disliked to discontinue business relations with you after all these years. This offer you have turned down, and we regret it very much.

However, we have consulted our clients, who state that the returns from your territory have been very satisfactory, and that inasmuch as their advertisement has appeared in the *Banner* for years, they have authorized us to offer you 15 cents for the coming year as per your new rate.

Enclosed find new contract for your signature, with a duplicate for your records. Copy and plates will be forwarded to you in due time, that the advertising may continue uninterruptedly.

Trusting this will be satisfactory, we beg to remain

Yours very truly,

MARIS & SON.

If Bell had been surprised when Smith offered to help him over his financial difficulties, and the new partnership, and also surprised at the changed appearance of the shop upon his return, it was nothing compared to the surprise and shock he received upon reading this letter and the contract. A raise

from 4 cents to 15 cents an inch! No one but a crazy person would have thought of such a thing. What was the matter with Smith, anyway?

"Smith," Bell was just able to say, "Come here and look at this."

"Oh, h——," said Smith, when he had read both the letter and the contract, "we will have to run those blooming ads. another year."

"Say, what is the matter with you?" Bell retorted, "Why not run the ads., isn't the money good, especially at 15 cents an inch?"

"Advertising jacket?" Bell asked in amazement, "what is this new thing you have now?"

It seems that Smith had forgotten to explain to Bell just all that he had done while Bell was away, and perhaps he did not have time the day before as Bell had left too suddenly.

So, now, after seeing the contract signed, and put in an envelope ready to be mailed back to the agency, he took the duplicate contract and went over to Mamie's desk, where she was waiting, evidently knowing that she was expected to do something. On the desk was a legal document file, which held No. 10 envelopes, and slid into a holder or container (see

DATE RECEIVED		No.	
January 1 st , 1911		1	
ADVERTISEMENT FOR			
People's Dept. Store			
OBTAINED THROUGH			
Them			
DESCRIPTION			
Department Store Adv.			
Changed Weekly			
(sometimes)			
DISPLAY	READER	CLASSIFIED	LEGAL
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
INSTRUCTIONS			
Page 4 - Next locale			
COMMENCE		STOP	
Jan. 1, 1911		Dec. 30, 1911	
No. Paper	Publ. Cl.	No. Paper	Publ. Cl.
1	34	14	38
2	34	15	38
3	34	16	34
4	34	17	38
5	34	18	38
6	34	19	38
7	34	20	38
8	34	21	38
9	34	22	38
10	34	23	38
11	34	24	38
12	34	25	38
13	34	26	38

No. 1.

DATE RECEIVED		No.	
October 20, 1911		53	
ADVERTISEMENT FOR			
Tintone			
OBTAINED THROUGH			
Doctor & Camble			
DESCRIPTION			
Set in 8 pt. regular head			
DISPLAY	READER	CLASSIFIED	LEGAL
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
INSTRUCTIONS			
Immediately following reading matter			
Bell 1 cent a line			
COMMENCE		STOP	
Nov. 6, 1911		May 1, 1912	
No. Paper	Publ. Cl.	No. Paper	Publ. Cl.
1	14	27	40
2	15	28	41
3	16	29	42
4	17	30	43
5	18	31	44
6	19	32	45
7	20	33	46
8	21	34	47
9	22	35	48
10	23	36	49
11	24	37	50
12	25	38	51
13	26	39	52

No. 2.

DATE RECEIVED		No.	
Oct. 31, 1911		56	
ADVERTISEMENT FOR			
Estate of J. J. Rowe			
OBTAINED THROUGH			
R. L. Lawson, Atty.			
DESCRIPTION			
Petition of Administrator			
DISPLAY	READER	CLASSIFIED	LEGAL
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
INSTRUCTIONS			
8 pt.			
COMMENCE		STOP	
Nov. 6, 1911		Dec. 5, 1911	
No. Paper	Publ. Cl.	No. Paper	Publ. Cl.
1	14	27	40
2	15	28	41
3	16	29	42
4	17	30	43
5	18	31	44
6	19	32	45
7	20	33	46
8	21	34	47
9	22	35	48
10	23	36	49
11	24	37	50
12	25	38	51
13	26	39	52

No. 3

"That's all right for you, as they helped to fill space for which you might have had to buy plate, or write something, but I sure am tired of changing those ads. every week. But," Smith sighed in a resigned manner, "guess we will have to do it, but I thought sure they would turn down the 15 cent rate. Wish I had asked 20 cents now."

"Do you mean to say," Bell almost yelled, "that you tried to get rid of this perfectly good advertising and good money?"

"Well, perhaps, it looks funny," Smith said, keeping his temper, "but those patent medicine ads. have almost gotten my goat, and if they are to run hereafter in this paper they will have to pay for it."

"There can't be much kick on this rate," Bell said, coolly, "and if this business is to prosper, we must have cash advertising, you know."

"All right, sign the contract, and give the dope to Mamie so that she can write up the advertising jacket, and the *Banner* will proclaim for another year all about Pulana and the ladies and gentlemen who are dead now, but were once cured by this wonder. The next one will have to pay 20 cents, though."

illustration on preceding page). It was about twelve inches long, and just the right height and width to contain the envelopes. Fifty-two guide cards had been prepared with what is known as three-cut. Between the guides 29 and 30 were a lot of envelopes, with considerable printing on the faces; others were strung along for the next few numbers.

It developed that the fifty-two guide cards represented the fifty-two weekly issues of the *Banner* for one year. Each issue of the paper was numbered, and the guide cards corresponded with the numbers of the paper.

Mamie took out a few of the envelopes, and while Smith returned to work she started in to explain just what they meant and how they were used.

To repeat the entire conversation between Mamie and Bell would be tiresome, but here are the facts as brought out for Bell's information. It appeared that the *Banner*, like many other newspapers, did not have a good method of keeping track of advertisements, with the result that many were run incorrectly, some run longer than the contract called for, many started before the time, and some put in the wrong place. It

seemed to be the assumption that Smith could keep all these details in his head, and that was part of what he was paid for. Being a partner, he refused to carry this burden any longer, therefore he evolved the scheme of making out a "jacket," as he called it, for each contract, and so arranging matters that mistakes would not occur in the future.

Four of the five reproductions of "jackets" we give were the ones Mamie showed Bell. The first part of the reading on the envelopes Bell could quite readily grasp, as it showed the date the advertisement was received, and gave it a number. This he had to ask about, and an advertising register made

in the weeks corresponding to the number of the paper. The little check mark after the number, Mamie explained, showed that she had checked the amount, and had charged the People's Dept. Store with the advertisement. The Bk. and the Ck. at the top of the column stood for "Bookkeepers' Check," showing that the bookkeeper had checked it off, and if the company was not charged for the amount it was her fault.

Then came the matter of the guide cards, and Mamie explained still further that the coming week all Smith had to do was to go to No. 30, grab all the envelopes there, and he would have all the information he wanted as to what adver-

tisements to run, how to run them, and all other important matters. After he was through with them he would cross them off, as explained, and then Mamie would file as No. 31 all envelopes of weekly advertisements, or in the case of No. 53, would put it under No. 32, as the advertisement ran every other week, and would not have to be run every week as before, in order that wrong insertions would be avoided.

It was quite simple, even though the thing was different from the old way.

Mamie then went to her task of writing up the jacket for the new contract which is shown as No. 61. Bell returned to his desk, his head in somewhat of a daze, and he glanced at Smith with a queer expression, but Smith was busy locking up a job for the job presses and whistling in that half subdued way that was a habit of his when things were going right.

Bell could not avoid a smile, and picked up his beloved daily paper and commenced reading the world events.

The noisy hum of the job press was heard, the click of the letters as they fell into Mamie's stick, and the business of the country newspaper went along until the whistle at Anderson's mill told of the noon hour.

Just as Smith was leaving the door, following Mamie, Bell called him back.

"Say, Smith," he said, "I just happened to think about the slip you showed me when you put up the proposition about a half interest in the Banner.

Where did you get the figures as to the amount of office furniture, and presses and other stuff in the shop, and separate it all so nicely?"

"Oh, that was easy, Mr. Bell," Smith answered. "You see a few months ago I got the notion that I should like to be your partner, and I wondered what the plant was worth. Then along came Underwood, who travels for the typefoundry, and being good friends we went at it on a Sunday, he staying here instead of going to Columbus, and we took an inventory. Here it is, all in shape, with each item listed and priced by Underwood, with something marked off for depreciation. You might check it up, if you like."

Bell was surprised for the third time that morning. First came the shock over the new rate for the patent medicine advertisement, then the "advertising jacket," and now the inventory! He straightened as though about to relieve his mind of something that was forcing itself for expression, but evidently thought better. Something like, "I'll be d—," escaped his lips, but they smiled as he grabbed his hat and followed Mamie and Smith down Bladon's main street.

DATE RECEIVED
Nov. 6

No.
60

ADVERTISEMENT FOR
J. R. Folsom

OBTAINED THROUGH

DESCRIPTION
Dates for sale

DISPLAY ☐ READER ☐ CLASSIFIED ☒ LEGAL ☐

INSTRUCTIONS
*Run
tf*

COMMENCE
Nov. 6 1911

STOP
19

No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.
1			14			27			40		
2			15			28			41		
3			16			29			42		
4			17			30			43		
5			18			31			44		
6			19			32			45		
7			20			33			46		
8			21			34			47		
9			22			35			48		
10			23			36			49		
11			24			37			50		
12			25			38			51		
13			26			39			52		

No. 4.

DATE RECEIVED
Nov. 6

No.
61

ADVERTISEMENT FOR
Pulama

OBTAINED THROUGH
Moris & Son

DESCRIPTION
*Change weekly
Plates*

DISPLAY ☒ READER ☐ CLASSIFIED ☐ LEGAL ☐

INSTRUCTIONS
*Change weekly - Top
Column next reading
Bill monthly*

COMMENCE
Nov. 6 1911

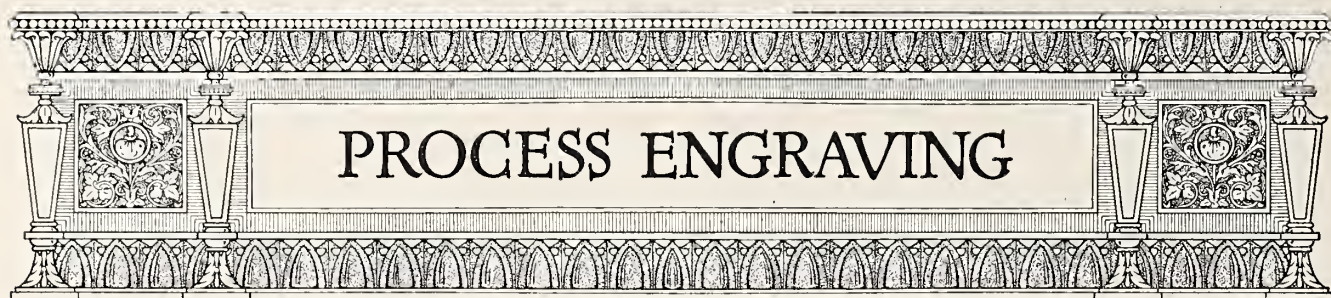
STOP
Nov. 5 1912

No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.	No. Paper	Publiah	Bk. Ck.
1			14			27			40		
2			15			28			41		
3			16			29			42		
4			17			30			43		
5			18			31			44		
6			19			32			45		
7			20			33			46		
8			21			34			47		
9			22			35			48		
10			23			36			49		
11			24			37			50		
12			25			38			51		
13			26			39			52		

No. 5.

out of a common day-book was shown, where in numerical order the advertisements were set down. Whom the advertisement was for, who sent it in or where obtained, he understood, as well as a general description and the checking off of the class of advertisement and instruction for running, and the dates to commence and to stop. There was nothing mysterious about those, but when it came to the cross lines and the numbers and other things, he was stuck, and it was up to Mamie to explain.

It developed that the four columns contained fifty-two numbers, representing the numbers of the paper for a year. The lines running from the upper left-hand to the lower right-hand corners of the spaces opposite the numbers indicated that the advertisement was to run in the papers with those numbers. When the advertisement was run, Smith would draw a line the opposite way, making a cross, and in the case of a display advertisement where the number of inches was not always the same, he wrote over the cross the number of inches in the advertisements. The figures 34, 60, 24, etc., on No. 1 represented the number of inches of space that advertisement took



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Art in Christmas Greetings.

The editor of this department begs to acknowledge a great number of Christmas greetings, many of which are splendid specimens of the engraving and printing arts, among the more notable being cards from Mr. and Mrs. William C. Ostrander, Pittsfield, Massachusetts; Albert R. Bourges, New York; Robert F. Saladé, Charles Stinson, and International Steel & Copper Plate Printers' Union, Philadelphia; Harry Hillman, Chicago; Gustav R. Mayer, Buffalo; Vernon Royle, Paterson; Ozias Dodge, Norwalk, Connecticut; Edmund G. Gress, C. R. Beers, L. A. Hornstein, Hugh M. Eaton, Elsie and Thomas Nast Fairbanks, New York; The Northern Engraving Company, Canton, Ohio. A copy of a limited edition of Eugene Field's "The Mouse and the Moonbeam," was received from the press of William E. Rudge, New York. Engravers and printers usually put in their best efforts on Christmas greetings for others and neglect their own cards. They have begun to see the folly of thus neglecting themselves.

To Prevent Zinc From Taking Ink.

A. McPherson, Montreal, writes: "I am an old zinc printer, now retired, but I read THE INLAND PRINTER regularly. I was sorry for the man who was poisoned by using a chromic acid solution for keeping scum from zinc when printing. I wish you would tell him what I used, as it does the work effectually without injuring any one who handles it. However, if one has a fresh cut or scratch on his hand the remedy will sting. Take about three pounds of crushed nut galls and put in a pot with two gallons of water; stir until the nut galls are dissolved, and boil the solution down to about one and one-half gallons. When it is cool, stir in five ounces of muriatic acid, and then you will have a solution which, if swabbed over zinc, will prevent lithographic printing ink from sticking to it. To put the zinc in condition to take ink again you will have to treat it with one ounce of acetic acid in about seven ounces of water."

Processwork Progress.

The editor of this department has been asked what is new in processwork:

Answer.—During the past few years there have been no new inventions or remarkable changes in processwork worth recording here. The war stopped progress except in rotogravure. This great improvement in engraving and printing was stimulated by the demand for war pictures by the newspapers, with the result that at least two hundred papers are now issuing supplements printed by rotogravure. And these newspapers can not give up rotogravure for the reason that there is no other method of printing illustrations that can compare with it. The latest motion-picture publication to use rotogravure is *Shadowland*, which shows the capabilities of the process, while *The Illustrated Review*, of Atascadero, California, exhibits its value in a low-priced publication. In offset the

greatest improvement comes from printing on the grained zinc from positives, etching intaglio, filling in the etched parts with something having a great affinity for lithographic ink. Some results from a two-color offset press also show great promise. In half-tone, improvement is shown in four-color engraving and printing, and there is also more attention paid to line engraving than formerly, due to proper prices being charged for it. The work of the past year has been one of organization to handle the great rush of business. We are likely to have some developments in the future that will show progress.

Trim Blocks to Point System.

J. C. Brown, New York, asks that a paragraph be printed here urging engravers to mount engravings on blocks trimmed to the printers' point system instead of in inches and fractions.

Answer.—Mr. Brown should have no trouble in New York getting blocks trimmed to the point system. His trouble probably is with advertisements or blocks that come from out of town. It is a hint, though, to all engravers to provide themselves with a type scale with point measurements from agate and five points to twelve points, the larger sizes being multiples of the smaller. The engraver should get fixed in his mind that there are fourteen agate lines to the inch; twelve six point lines to the inch, and six twelve point, or pica lines, to the inch. Pica is the standard of measurement in a printing office, as all the furniture and column widths are usually measured in picas. It takes six picas to make an inch.

Line Negatives for Lithography.

"Photoengraver," Philadelphia, sends one of a number of negatives which he made for a lithographer and asks an opinion as to the quality of the negative, which the lithographer is not satisfied with.

Answer.—The writer was a photolithographer for ten years and had to pass on thousands of negatives, but he would never let such a negative as the one before him get by. This department has several times called attention to the help photoengravers could give lithographers by making negatives and prints on grained zinc and stone for them. Several requirements have been pointed out to make photolithographic negatives properly. This difference should be borne in mind: The lines in the negative for zinc etching may print a trifle wider than they are in the copy, but this can be corrected later in the etching, as the tendency of the acid is to attack both sides of each line and thus make them thinner than they are in the negative. With lithography the contrary is the case. The tendency there at almost every step is for lines to thicken, so that if the lines in the negative could be made thinner than they are in the copy, so much the better. The requirements, therefore, in making negatives for lithography are that the lens give a sharp image, that there be no vibration in the camera, that an iodid collodion be used, and, above all things, that no

"cutting" of the negative be done to open up the lines in the negative. A mercury intensifier is better than copper-silver for this purpose, and such an intensifier is given below.

Mercury Intensifier for Lithographic Negatives.

The strength of this intensifier does not matter much. A strong solution works quickly, and a weak solution slowly. The well washed negative should be left in the mercury solution until it bleaches white through the film. Following is the formula for the solution:

One ounce mercury bichlorid, one ounce ammonium chlorid, twenty ounces water, ten to twenty drops hydrochloric acid. Wash the negative well after it is bleached to remove any trace of free mercury, which later will stain the negative yellow. Flow the bleached negative with an ounce of sodium sulphid in ten ounces of water, when it will usually be blackened sufficiently. A negative for photolithography does not need to be such an opaque black as for photoengraving. Flow the blackened negative over with, say, a quarter ounce of nitric acid in ten ounces of water to prevent any stain and also to keep the negative film from cracking upon drying.

Photoengravers' Union Progressive.

Matthew Woll, president of the International Photoengravers' Union, makes known the purposes of that organization in the following statement:

"In order that the public may be assured that photoengraving prices are not exorbitant, and at the same time to prevent the impractical employer, his salesman, or the middleman, from selling the service at a price which will force down the wages of the men or prevent them from obtaining such improvements as may be necessary, we have had prepared by the most expert accountants a cost-finding and accounting system so that employers will know their cost of producing engravings. We will require a monthly summary of these costs, records and the prices charged so we may determine whether the public is being overcharged, or whether the business is being conducted on a basis detrimental to the craft. We also recognize that it is essential to have each craftsman produce to a maximum, reduce waste to a minimum, and lessen the non-productive time. To this end we have devised a system of checking up on our side. Wherever we find an employee can be made more efficient we propose to make him so. While interested in promoting production and efficiency, we are also interested in developing a higher grade of craftsmanship. We intend to improve the quality of engravings, and it is our desire and our purpose to make engravings of such a quality as to make our nation preëminent."

Positives for Offset and Rotogravure Printers.

Since rotogravure engraving has come into use and offset photographers have begun printing on zinc from positives instead of from negatives, processworkers using each method have been seeking the best method of pulling proofs from type so as to use them direct as positives in the photographic printing frame.

The Sinclair & Valentine Company has produced an ink for this work which is called "Positive Black." The Esleeck Manufacturing Company, of Turners Falls, Massachusetts, makes a 7½-pound onion skin paper, No. 1722, which is as transparent and free from specks as any onion skin paper made. Now, if the clean type form is rolled up with Sinclair & Valentine's "Positive Black," and the proof pulled on this Esleeck onion skin, No. 1722, one has a beautiful sharp positive. It is made still more opaque by dusting the ink, while fresh, with lampblack, which will not adhere to the onion skin paper. Dusting it then with powdered talc will cause the type to take more lampblack if necessary. It will be found that the talc fills up any little pinholes that might be left in the ink.

PRINTING INKS: THEIR HISTORY, COMPOSITION AND MANUFACTURE.

PART 4, CONCLUDED—BY FRANCIS L. BURT.



ANY discussion of printing ink would be incomplete without some reference to paper, as the results obtained depend so much upon the correct adjustment of these two factors that knowledge of one alone will not be sufficient. For the rapid newspaper or rotary press the paper is fed into the machine in a continuous web, the paper used being a machine-finished paper, which receives no further treatment than the slight glazing which it gets on the paper-making machine. It is usually made of wood pulp, with a small amount of rosin sizing, and seldom contains any large amount of added mineral filler. Such a paper has a rough surface and possesses a high degree of absorption. The paper absorbs the ink in very much the same manner as if it were blotting paper, therefore it is not necessary to have any drying oil in the ink.

There is, of course, considerable difference between various makes of this grade of paper. If the fiber has been very finely beaten, or if any amount of filling materials is added, a fairly smooth paper will result, whereas a coarse filler will give a rough surface. There will be a marked difference between the behavior of these two papers toward the same ink; the rougher one will need more ink on the type to get the same density of color. There will also be a difference in the absorption of ink.

One of the first differences noticed between web-press and flat-bed work is the speed at which the presses are run. The latter may occasionally run as high as two thousand to three thousand revolutions an hour, but the usual rate is very much below that. The paper is either machine finished, or sized and supercalendered.

For bookwork, if plain text is desired, a machine-finished paper is used. In composition this paper will vary from all wood pulp to what is termed "rag machine-finished" paper, which may contain as much as fifty per cent rag stock. It is quite the exception to use an all rag stock for this work.

In books or pamphlets, where illustrations are to accompany the text, the latter is printed on machine-finished paper, and the former on either coated, or sized and supercalendered paper. The latter paper has approximately the same composition as the machine finished, but will contain, in addition to a somewhat larger amount of rosin sizing, about ten per cent of china clay or some such mineral filler. The smooth surface of this paper is obtained by passing it between heavy rolls, when, under the combined influence of heat and pressure, a glazed surface is obtained. On such paper the ordinary web-press or flat-bed inks will not work satisfactorily, and as a rule a half-tone ink, the consistency of which is suitable for this work, is used. The illustrations are inserted during the binding.

The usual method of book printing is to use the machine-finished printing paper with flat-bed ink on the flat-bed press for small editions, and the rotary press with web-press ink for large editions. Where illustrations and text are desired on the same page, a flat-bed press, with sized and supercalendered paper and a half-tone ink, is preferred, but this is not absolutely necessary, as good results can be obtained on the rotary press.

Job ink is generally used in printing on paper which is also intended for writing purposes. Such papers are usually made from rag stock, to which has been added, in addition to a certain amount of rosin, a further sizing of glue. Mineral fillers may be present, although as a rule they are not used. In this class of work there is very little absorption of the ink by the paper, and most of the drying effect must come from the ink itself; hence the vehicle should consist largely, if not entirely, of drying oil.

For half-tone or illustration work a coated paper is used. The paper itself is of comparatively little consequence, and is usually of wood pulp with considerable mineral filler. This is covered with a mixture of china clay and casein and, when dry, is glazed, the resulting surface being absolutely smooth. Such a surface is necessary in order that it may receive the impression from even the finest lines of the half-tone plates. The ink remains on the surface entirely, and the varnish must dry within sixteen to twenty-four hours (over night), so as to permit of safe handling the next day.

The Government Printing Office has made actual tests of the inks used by it, on the various presses, which tests consist merely of making a long run with proper paper and with the press in proper condition, and can be duplicated by any printer. The Bureau of Standards has made laboratory analyses of inks, which have proved very efficacious in ascertaining the causes of various troubles encountered in using the inks so analyzed.

In the laboratory tests a solvent consisting of a mixture of benzene and ethyl ether is used to separate the oil from the pigment by means of a centrifuge. In some cases petroleum ether may be used as the solvent. This method gives an effective separation, and the pigment may be determined with a fair amount of accuracy.

The oil fraction, after evaporation of the solvent, is analyzed for unsaponifiable oils (rosin and mineral oils), rosin, and linseed oil. No distinction is made between the unsaponifiable oils, rosin and mineral oils. In the black inks the pigment is ignited and the ash tested for lead and manganese oxides, which indicate the presence of driers, and for ferric oxides, the residue left on the ignition of iron blues. A qualitative test from iron blues is given, which will detect less than one per cent of this material in the pigment. If anilin dyes are present, they may be determined by extraction by means of alcohol, unless preliminary examination shows that the dye is insoluble in this solvent, in which event a suitable solvent must be found.

The colored inks require a preliminary examination to determine the nature of the pigment used, and the method of attack depends largely upon the results of these tests. Some of the mineral pigments, such as vermilion and chrome green, may be determined quantitatively. If the coloring matter consists of anilin dyes or lakes, it will usually be sufficient to determine whether or not these colors are fast to light. The Bureau of Standards has made tests of several hundred samples of inks, and has been able to prepare a table showing how closely the samples may be checked. Officials of the bureau state that there is certain to be more or less variation in two lots of ink prepared by the same maker, and yet such differences would have little or no effect on the working qualities of the ink. If, therefore, the results obtained by the chemist check at least as closely as the manufacturer can duplicate his product, they should be considered satisfactory.

These laboratory tests will show only what the ink contains, and are intended to supplement the practical tests which will show what the ink will actually do. The chemist, for instance, can show whether the pigments are fugitive to light or permanent, a matter which can not be settled by a test run on the press, yet one which is frequently of the greatest importance, and one which can not be detected by the old methods for testing the quality of inks.

The old method for testing the quality of half-tone inks, for instance, was to cover a printed sheet with alcohol and judge the quality by the blue color. Prussian blue is insoluble in alcohol; therefore all that this test really shows is the presence

of certain blue dyes, which, if fugitive to light, would add nothing to the life of the ink. The oil may be pure linseed or it may contain rosin and rosin oil. Some of the dyes dissolve with a bright blue color, yet in dry form they may be green or bronzy in appearance. This bronzy finish may be desired, but laboratory tests alone will show whether the blue pigment used is permanent or not.

The ideal ink, one which will be satisfactory under any and all circumstances does not exist, and probably never will. The mere fact that so many inks are on the market should suffice to prove that the experience of the printers and ink-makers has shown the necessity for suiting the ink to the paper. Since this is the case, it is obviously to the advantage of all for the printer to keep his inkmaker informed as to the paper upon which the ink is to be used. This is particularly true of the small lots made up for special jobs.

It is apparent that no printer should try to improve upon his ink in order to remedy a fault. He should endeavor, in the first place, to buy an ink suited to his work. If the ink purchased is unsatisfactory, the inkmaker should be compelled to deliver the proper grade of ink, or point out that the ink ordered is not suited to the work in hand. Tinkering with an ink, such as the adding of glycerin or vaselin to make it work better, should be resorted to only under exceptional circumstances, and whenever it is done the ink should be absolved from any trouble caused by these "improvements."

"A little knowledge is a dangerous thing," but a little study of the inks and papers in his stockrooms and of some of the more readable of the technical papers on the subject will furnish the printer with a little knowledge which can not but help him produce better work. The right ink and the right paper, properly combined, will produce the finest work. For every "job" there is a proper paper, but even the finest paper and most artistic setting of type can be ruined by the selection of the wrong ink.

THE JAPANESE "PEACE COMMEMORATION" MEDAL.

THE INLAND PRINTER has been favored with two of the beautiful "peace commemoration" medals, cast at the Osaka Imperial Mint, and issued by the Japanese Government to



"Peace Commemoration" Medal Issued by the Japanese Government.

commemorate the declaration of peace and the end of the great World War. The design of the medal is beautifully and appropriately worked out, as will be seen in the accompanying reproductions. It will be noticed that the reverse side contains the flags of the five nations, Great Britain, United States, Japan, Italy and France. The medals were sent through the courtesy of Yozo Sawada, proprietor of the Nippon Printing World Publishing Office, Osaka, Japan, one being addressed to the business manager, the other to the editor.



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

XI—TONE HARMONY AND CONTRAST.*



WHEN we consider the subject of tone and contrast in type display we are thinking of color, but not in the sense that red and green are colors. We are considering color in terms of white and black, the extremes of colors, and also in the gradations between the two, that is, the grays, which we have in varying degrees of lightness and darkness. Gray is the mixture of white and black, hence the impression of type characters

made in black on the white paper of the printed page creates an effect of gray. As spectrum colors are distinguished from each other mainly by difference of hue, so grays, including those formed by the mingling in the eye of the black lines of the type with the white paper, are distinguished by differences in value or tone.

Every type face with which we as designers of type display have to work has a tone peculiar to itself. Some of them, printed in mass, as on the page of a book, blend into an effect which is light in tone because the lines of the letters are thin and the white of the paper overbalances the black of the

printed letters. Others in mass provide an effect of deep or dark gray tone, or black tone, because the black of the type characters dominates the white of the paper. Figs. 1, 2, 3 and 4 show groups of type, each of a different strength and, therefore, illustrating a different tone or depth of color.

The most agreeable effects in type display are secured when all the constituent parts of the design are of the same tone — of the same depth of color — whether light or dark tone. When the tone is uniform, when all the elements blend into an even gray or black, we have tone harmony, which is one of the most important of the fundamental principles of art and design. While maximum beauty results from harmony of tones, as has been stated, there is also beauty in contrast of tones. Furthermore, art must sometimes give way to utility. In fact, one of the important devices of display outlined and illustrated in the earlier articles was the contrast of white and black, which is in direct conflict with tone harmony. We must understand tone harmony, however, before we can intelligently build up striking contrasts — it is the foundation upon which effective contrasts are based. Furthermore, utility may be adequately served in most cases without bringing into play the contrast of black and white. In that case the effect will be

SPECIALIZATION: This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has become the

FIG. 1.
Light Gray Tone

SPECIALIZATION. This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has be

FIG. 3.
Medium Black Tone.

SPECIALIZATION. This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has become the

FIG. 2.
Dark Gray Tone.

*Copyright, 1920, by J. L. Frazier.

SPECIALIZATION. This is the age of efficiency. Rule-of-thumb are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency.

FIG. 4.
Dense Black Tone.

more inviting to the eye, and therefore it will serve the better in attracting attention, while proper interpretation can be given by some of the other devices, as, for example, by the contrast of big and little, different faces (of the same tone), etc.

That one can not juggle with tones and achieve satisfactory results is shown by Fig. 5, a group of the same size as the first

SPECIALIZATION: This is the age of efficiency. Rule-of-thumb methods are as **obsolete as the eight-ox plough of the ancient Romans.** The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. **Specialization has become**

FIG. 5.

four examples, but in which alternate lines are set in the four tones of type used in Figs. 1, 2, 3 and 4. The first four exhibits are harmonious in tone because each is set in one size and style of type — the letters throughout each of these examples cover a uniform amount of surface on the white paper. Each, it will be seen, is agreeable to the eye, due to the fact that there are no discords as there are in Fig. 5. There are those, of course, who will not find the bolder examples as agreeable as the

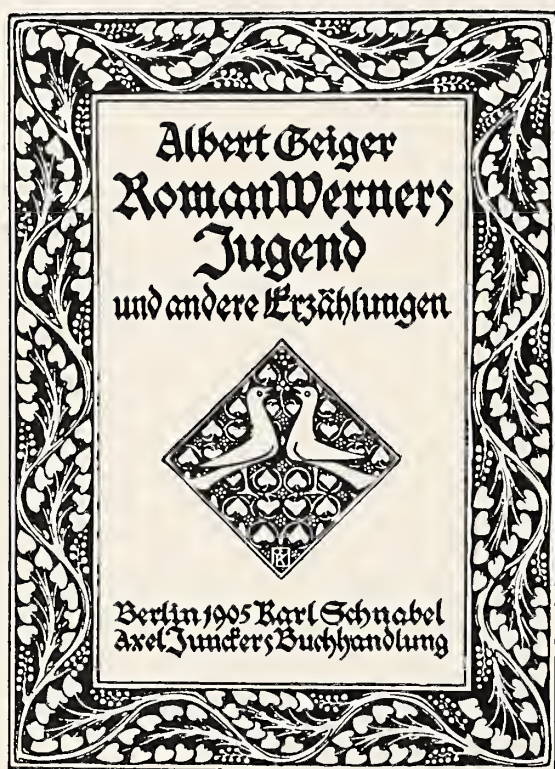


Fig. 6.

lighter-toned Figs. 1 and 2, and many can not like anything in which the crude block letter of Fig. 4 is used. Even these justifiably prejudiced individuals will admit that the effect of Fig. 4 — the least pleasing of the lot — is much more inviting to the eye than Fig. 5, which is characterized by intermingling of the four styles and tones. That Figs. 1, 2, 3 and 4 are so much more inviting than Fig. 5 is due solely to the fact that

they are consistent, that the tone throughout, even where dense black, is uniform.

Aside from the point under discussion it will be readily seen that all of the first four examples are more easily read than Fig. 5. The eye not only does not take kindly to the intermingling of various tones and styles of type, but actually finds such a mixture difficult to read. This is due to the fact that it finds difficulty in adjusting itself to rapid changes in shapes and tones of type.

The fact that bold types are generally employed on cheap work, such as dodgers, posters and the like, and the further fact that our most stylish and attractive type faces have always been found among the light-face variety, are responsible for a certain prejudice against bold effects in type display.

Of course, bold types suggest the human qualities of boldness, brusqueness and loud talking, which are not admired, which fact has also contributed to the unpopularity of strong black treatments. Nevertheless, the boldest of effects may be attractive and agreeable to the eye if they are consistent throughout. This fact is proved by Fig. 6, in which the dense black tone is maintained throughout the design, without the slightest evidence of weakness at any point. Border, ornament and lettering, it will be seen, match perfectly, while the white background of the paper reflects through the black printing in most agreeable contrast.

In Fig. 7 we go to the other extreme and find a very light-toned effect produced by consistent outline type and decoration. To visualize the effect of the border used in Fig. 7 surrounding the lettering and ornament of Fig. 6, or vice versa, is to recognize the importance of the application of tone harmony to type display.

Tone harmony, however, need not be achieved by micrometer measurement, even though the matching of tones and weights of the various parts in Figs. 6 and 7 is that near perfect. Tone may be uniform enough to be considered in harmony even though there be a slight divergence in the weight of the constituent parts, as in Fig. 8. Furthermore, the slight contrast adds a certain snappiness to the effect.

Extreme carelessness is often indicated in the matching of rule borders to type, as though it were a matter of no consequence. A light rule will be found surrounding bold-face type, a condition which is inexcusable on any grounds within reason. Heavy rule borders about light-face type are also often seen. The latter combination, while not so agreeable to the eye as an harmonious association, may result in strong, striking and contrasting effects, attractive by reason of the effect of color which they provide, as will be shown later. The importance of tone harmony between type and rule is plainly seen when Figs. 9 and 10 are examined. Both are set in plain type and surrounded by plain, single rules, yet an appearance of beauty is evidenced in the harmony which exists between type and rule.

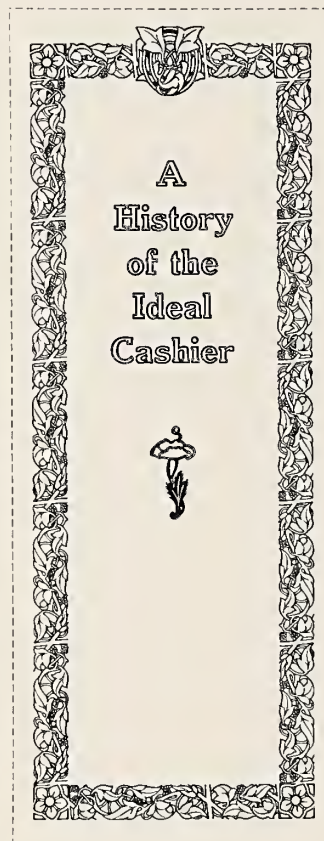


FIG. 7.

Harmony of tone between initial letters and text should always be considered when initials are used, not that the page is utterly ruined if the initial is somewhat deeper in tone than the mass of type, for it may not be, but because the appearance is best when initial and text blend into a uniform gray tone. The very size of an initial, whether it be decorative or plain, will give it the desired prominence to embellish the page and direct the eye where reading begins, even though it does not "stand out" through contrast of tone. Of course an initial that is slightly deeper in tone than the tone of the text adds an effect of color to the page, but if there is not an appreciation of the importance of tone harmony the designer is apt to go farther than necessary to obtain this effect of life and color, and employ an initial that is so strong that, in addition to marring the appearance of the page, it will handicap reading. Such an over-bold initial, by continuing to hold the reader's eye by its great strength, will distract him more or less and prohibit his giving the matter below the concentrated attention on which clear understanding depends. This is a point which must be given consideration whenever a stronger note in type display is considered desirable, whether that stronger note be in the form of an initial, ornament, illustration or mere type display line. Without discounting the value of the contrast of black and white as a means of emphasis, there is a point beyond which it is inadvisable to go, and the constant danger

all cold colors are stronger in tone than warm colors, in which class fall the reds and oranges most generally used for the second color — harmony of tone is secured by selecting for the weaker color items that are proportionately stronger in tone,

A FEW
FACTS
PERTAINING TO
INSURANCE
WHICH
WILL INTEREST
YOU

FIG. 9.

Griswold's
Asphalt
Floors

FIG. 10.

so that when the form is printed in the two colors the desired uniformity will be apparent.


In the printing of large posters, hangers and work of that character, in which it is desirable to cause the main display lines to stand out more prominently by the contrast offered in the use of red or a variant thereof as the second color, the situation solves itself. The main display lines are naturally set in the largest and boldest types, and printing them in red not only increases their effectiveness through color contrast but at the same time equalizes the tone because red is weaker in tone than black. It is not because red is stronger than black — as is commonly understood — that it is selected for printing important lines, but more especially because of the variation or contrast in color which its use affords.

An illustration showing how far wrong one may go in this respect is provided in Fig. 11, which has been utterly ruined in the process of separation for color printing. Words are printed to be read and to convey information, but borders, ornaments, etc., simply serve as embellishment — or, in the case of borders, to hold the type together in a unified design. Therefore, nothing should hamper the legibility of the type. Printed in the stronger color, as here illustrated, the border, etc., entirely subordinate the type lines. On the other hand, considering it from the artistic standpoint, the separating of items for printing in two colors is such that instead of equalizing the tone of contrasting elements the variation is increased, as the initial letters, the word "To" and the six-point rule inside the light decorative border — the heaviest items in the design — are printed in the color that is strongest in tone. The only relatively weak items in this design are the egg and dart borders outside and inside the black six-point rule, the small type and the guide lines. In fact, both the considerations which should govern the breaking up of a design for color are violated in this example.

Opposite (Fig. 12) we are showing the same design properly separated for color. The heavy rule is printed in the weaker color, so that the contrast between it and the light border is not so harsh and disagreeable as in the original printing. The words, the real important features, are printed in the strong color so that the maximum legibility results. The initial letters — being bolder, or stronger in tone, than the remainder of the words which they begin — are properly printed in the weaker color in so far as tone is concerned. This lends proper embellishment, equalizes tone, and does not impair legibility, for the words now stand out, whereas in the original they were subordinated to the ornamental features.

"All things may be well-made or ill. A work of art is a well-made thing. It may be a well-made statue, or a well-made chair, or a well-made book. Art is not a special sauce applied to ordinary cooking; it is the cooking itself, if it is good. Most simply and generally art may be thought of as the well-doing of what needs doing."

W. R. LETHABY



ART

"The well-doing of what needs doing" is the purpose of the Franklin Printing Company in all its work of creating ideas, writing copy, constructing layouts and dummies, making drawings, photographs and engravings for Direct Advertising. To advertisers with problems unsolved, this service is offered and correspondence invited. A simple request to be placed on our mailing list entails no responsibility whatever and may be the means of furnishing you with material for the very ideas you have been seeking for the striking and unusual.

FRANKLIN PRINTING COMPANY
PHILADELPHIA

FIG. 8.

of going beyond this point is one of the greatest arguments in favor of uniform tone throughout.

The question of tone harmony must be considered in forms to be printed in two colors as well as in forms printed in one color. In the latter case tone harmony is assured by selecting all the units with a view to their uniformity as to strength or tone. In printing to be done in two colors, one of which is measurably weaker in tone than the other — and black and

Quite often contrast in tones is desirable, and when applied intelligently may be said to add "color" to the page printed in one color—that is, black. The advertisement of Mr. Currier (Fig. 13) is an illustration of this idea, which is often utilized by typographers and designers of national repute under similar circumstances.

In giving, by contrast of tones, the effect of "color" in a design printed in one color, the same good judgment must be

two words in effect constitute an advertisement in themselves, for, standing out above anything else inside the border, they are indelibly associated in the mind of the reader before a word of the text is read.

However, the style is adaptable to only a limited use, being most effective, as stated, on small-space advertisements, as Mr. Currier has utilized it. On a page magazine space, and even on a reasonably large space on a newspaper page, it is



FIG. 11.



FIG. 12.

exercised as when a second and brighter color is used. The heavier tones, representing the brighter color, must be massed rather than diffused over the design. Furthermore, there must not be too many tones, as there must not be too many colors. To utilize more than two tones is to take chances with all the advantages of both tone harmony and tone contrast. Fig. 5 is displeasing because, in addition to its lack of tone harmony, there are too many different tones—and they are also too widely diffused. Mr. Currier's advertisement scores because he has utilized only two tones and they are quite effectively massed.

Undeniably Mr. Currier's advertisement is bright and snappy, and it can not be denied that there is a certain beauty in the striking contrast of tones found therein. Especially is this true when we consider mongrel designs containing a variety of tones mixed in helter skelter fashion as in Fig. 5. Another point in favor of the Currier advertisement is that it is strong in attention value under the circumstances of its use, and it is therefore a good style for small-space advertisements on newspaper and magazine pages where it must compete with other displays, some of which occupy more space and contain both larger and bolder display types.

The fact that the body matter is in light face causes the two big lines, "Art," and "Currier," to stand out more emphatically than if the body matter were in type of sufficient boldness to approximately match the tone of those lines. The

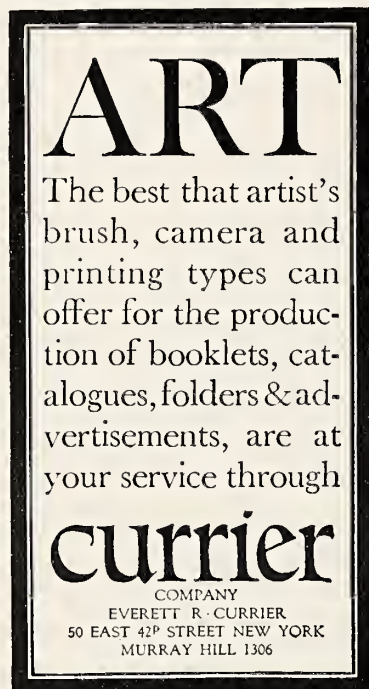


FIG. 13.

doubtful if the advantages attributed to it as employed would offset the disadvantages of the preponderant elements kept always in the reader's eye. Certainly none will insist that it is more beautiful than a consistent, harmonious design, which first, last and all the time must be admitted to be in the great majority of cases the strongest in its appeal to the eye.

The advantages of contrast in tone may be utilized in a more refined manner in many and varied forms, thereby adding an effect of life and color to a form that is otherwise consistently harmonious. An example of this sort is provided in Fig. 14, where a small spot of decoration appears in connection with a design of lighter tone.

In conclusion, tone harmony is an important element in the beauty of type display, as is also intelligent contrast of



FIG. 14

tones. The first is assured by rule-of-thumb methods as set forth here. The second is a dangerous expedient in the hands of a novice. The step from results like Fig. 13 to those like Fig. 5 is a narrow one, taken almost before realization. Insurance against results similar to the latter example is found only in a thorough understanding of tone harmony. In tone and shape harmony we have considered the association of types and accessories with a view to the most agreeable effect upon the eye. There remains for consideration the manner of arranging these harmonious units, which may also prove a powerful influence in inviting attention.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

GEORGE W. GLENN, Duluth, Minnesota.—The Christmas greeting card is attractive and also rather unusual.

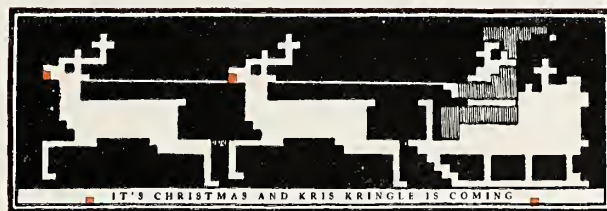
PRAJA BANDHU PRINTING WORKS, Ahmadabad, India.—The greeting cards, printed in the native language, are indeed interesting. The presswork on the whole is very satisfactory, much better in fact than that of the collection sent us a year ago.

FLOYD H. LINCOLN, Walton, New York.—Your typography is both sensible and attractive. We have no suggestions to make which, even if followed, would of a certainty lead to improvement.

C. P. HUGHES, Hibbing, Minnesota.—Your specimens are neat and attractive, characterized by good taste in the selection and arrangement of types, and in the colors used in printing. The dance programs are decidedly clever.

CHARLES J. BANGERT, DuBois, Pennsylvania.—*The Pamphlet*, in appearance somewhat like the late and lamented *Philistine*, is interesting as to content. Perhaps you can put it over, and we hope that you can, but it has been tried so often the average magazine buyer has become a bit wary.

FREDERICK V. BANK, Cincinnati, Ohio.—The hand-lettered stuffers advertising your services as a commercial artist are cleverly designed.



I WISH for you a Christmastime of Peace and Joy, made glad by gifts of love and friends and memories gay. ■ And in the New Year may happiness attend you as you go; may nothing mar the brightness of the way.

■ BERT D. BELYEA ■

CHRISTMAS 1919

31 GARLAND ST., CHELSEA, MASS.

By Bert D. Belyea, Chelsea, Massachusetts.

The distinctive lettering and the attractive colors in which they are printed, in combination with the clever designs, combine to form effects which are striking.

GEORGE S. GUERNSEY, Lusk, Wyoming.—The commercial specimens in Parsons and Pencraft types are very "classy." Small business cards, dance programs, etc., are given a distinctive touch by novel arrangement of those characterful types. We compliment you as well on the good taste exercised in the selection of colors.

HOWARD VAN SCIVER, Jacksonville, Florida.—The various promotional booklets, detailing the good points of various sections of Florida, are handled in high-class style. Typography is effective, attractive and readable, and the presswork is excellent, the many half-tones being "snappy" in a high degree.

OTTO H. WISE, Cleveland, Ohio.—All the specimens are well handled. The menu and the dance program, both of which are printed on brown cover stock, are excellent in every way, the program being dainty and thoroughly appropriate. *Towell Topics* is an exceptionally fine house-organ, characterized by a very good grade of presswork and composition.

AMOS C. ROHN, Canton, Ohio.—All your specimens are of a good grade. We find the cover of the menu for the Chinese restaurant, printed in red and gold on black stock, decidedly interesting and unusual. The general effect is quite appropriate. The small commercial forms are of good quality, the folder, "My New Job," being especially good.

P. V. POTTER, Manager Printing Department, Barker Brothers, Los Angeles, California.—The magazine, *Better Homes* (title registered in U. S. Patent Office), is decidedly high class in every particular. The fact that it is modeled after the

publication of a prominent Chicago retail store is a point in its favor rather than against it, for the ability to choose good models is a worthy one which many could cultivate to advantage.

THE HOLMES PRESS, Philadelphia, Pennsylvania.—The folder, "Advertising Smooths the Way," is one of the most effective of the many attractive advertising forms which you have issued in the interest of your own firm. It is so sensibly designed and so plainly easy to read—and has such a dignified appearance, without being stiff and formal—that it is a hundred-to-one shot that it will "get over" wherever sent.

MARTINE W. GISLER, Fort Smith, Arkansas.—There is nothing wrong with the letter-head for the local typographical union, it being very neat, well balanced and pleasing typographically. Many, no doubt, would criticize it as being "too tame," as perhaps it is, but to say there is something wrong with it is going too far. If such a design was wanted, and was considered appropriate, it must be considered satisfactory, and we offer no criticism.

1920

HURST & HURST, INC.
CORDIALLY EXTEND TO YOU THEIR

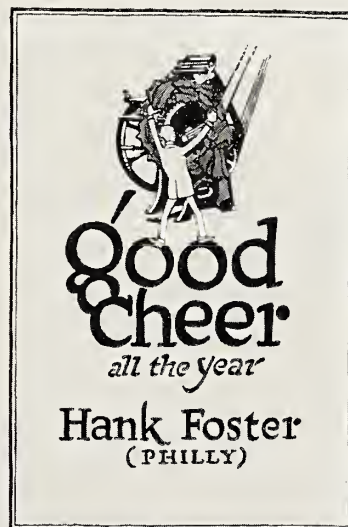
Greetings

AND SINCERELY WISH YOU A
HAPPY AND PROSPEROUS NEW YEAR



P.S.—And we also wish you everything that
you may wish your self

By Hurst & Hurst, Inc.



ADVERTISING DEPT.,
A. M. COLLINS MFG. CO.

By Hank Foster, Philadelphia, Pa.

WALT WHITMAN THE VOICE OF AMERICA

1819

MAY 31

1919



OUT of the murk of heaviest clouds,
 Out of the feudal wrecks, and heap'd-up skeletons of kings,
 Out of that old entire, European debris, the shatter'd mummeries,
 Ruin'd cathedrals, crumble of palaces, tombs of priests,
 Lo, Freedom's features fresh undimm'd look forth—the same
 immortal face looks forth;
 (A glimpse as of thy Mother's face Columbia,
 A flash significant as of a sword,
 Beaming towards thee.)
 Nor think we forget thee maternal;
 Lag'dst thou so long? shall the clouds close again upon thee?
 Ah, but thou hast thyself now appear'd to us—we know thee,
 Thou hast given us a sure proof, the glimpse of thyself,
 Thou waitest there as everywhere thy time.

Interesting treatment of wall hanger by the H. S. Crocker Company, San Francisco, California. The two lines at the top and the shading on the initial "O," which was printed in gold, were in red. The rule paneling and the imprint lines, here faintly seen at the bottom, were in light gray, and the illustration and all other type lines were in black. The design was printed on white antique stock of good quality, deckled on four sides.

H. S. CROCKER COMPANY, San Francisco, California.—The wall poster, "Walt Whitman — The Voice of America," done to commemorate the visit to the coast of President Wilson, is unusual in design, and is of high quality in all other respects. It is reproduced, although much of the beauty of the original has been lost through the reproductive process.

E. W. FRICK, Pueblo, Colorado.—Considering the short time the students under your direction have been receiving instruction in printing, we are surprised at the character and quality of the work they have turned out. It does take students a long time working an hour a day five days a week to get the training and experience we "old-timers" received working ten hours a day six days a week, and, yet, there are people who think it possible to turn out printers from school print shops in a year or so.

CROPPER PRINTING COMPANY, Kansas City, Missouri.—Your firm's stationery forms, set in Parsons, are interesting in treatment, especially the letter-head, largely because of the pleasing manner in which the second word of the firm name, "Printing," has been emphasized by pan-

eling. Ornaments of the Parsons series, printed in weak gray, one at each of the lower corners of the panel, add distinction. The "Printed Matter" label is not pleasing because of the fact that the type styles do not harmonize, although from the standpoint of emphasis it is perhaps better than it would be if more harmonious. On small and simple work such as this, adequate emphasis, with harmony, may be secured by the employment of a single series, dependence for emphasis being placed on size and change of capitals, lower case and italics of the same series, if available.

E. D. FOWLER, Durham, North Carolina.—The club program booklets are satisfactory, al-

though we note that where small groups appear on the pages you have placed these in the exact center of the page, and the effect is not pleasing. When spaces are divided equally, as in these instances, proportion is not good, and since items that are placed in the exact center from top to bottom appear below the center, owing to an optical illusion, balance is not good. It was not a good plan to print the folder, "His Last Love Letter," for the North Carolina Mutual Life Insurance Company entirely in red orange, especially since that color is very weak in tone. Reading it by artificial light is very difficult indeed, and it must be difficult by daylight too. Small type should never be printed in light, bright colors. The papers, *The High School Journal* and *The Tar Baby*, are well handled, the last named being decidedly interesting in make up and text.

GEORGE E. SHELDON, Philipsburg, Pennsylvania.—It is unfortunate that you were required to use so much matter on the business card for the Ledger company. That fact made it impossible to produce a pleasing and effective arrangement, although we consider that under the circumstances you did exceptionally well. A printing concern, unless advertising a specialty business, is considered to handle a general line of work, hence it is unnecessary to list such items as bill-heads, envelopes, etc.

W. F. STEMMONS, Carlinville, Illinois.—Choice between the two arrangements of the letter-head for the Illinois Press Association is largely a matter of taste. The writer prefers the specimen chosen by your employer, because it is better balanced—and more pleasing to the eye, for that reason—although the other has the advantage of being somewhat unconventional, a quality that many prefer to correctness of design. Ask a hundred capable printers for their preference, and you would probably find as many champions of one arrangement as the other.

THE EDGEWOOD PRESS, INCORPORATED, Milford, Connecticut.—While your envelope corner card has certain attractive features, particularly pleasing being the colors in which it is printed, the extended block letter, Copperplate Gothic, in which the word "Printers" is set, fairly screams at the name of the firm, set in condensed and decorative Wedding Text. The general arrangement and display of the form is praiseworthy, however. The business card is not nearly so satisfactory. In effect it is a jumble of display, crowded and difficult to comprehend, because scattered out instead of being grouped. The shape, or contour, is bulky and stiff, and does not possess that grace which comes from properly varying widths of lines throughout a form. On the letter-head, the same general display is much more shapely in arrangement, and, being larger, more space is available and there is not the effect of confusion so manifest in the business card. It is the best handled form of the lot. The blotters and the announcement of your membership in the U. T. A. are well treated.

*Martin Heir wishes to extend to you
and yours the Season's Best Greetings:
May your coal bin never become empty*




Grand Rapids, Michigan ~ Christmas 1919

By Martin Heir, Grand Rapids, Mich.

productions.” The border on this particular card is altogether too prominent and the solid twelve point geometric squares used as corner pieces dominate the entire scheme. If you desire to show the samples of borders you can supply

[illegible]

Very Merry
Christmas
and a Happy
New Year



1919-1920

THE BRITTON PRINTING COMPANY, Cleveland, Ohio.—The four display posters produced by you for the H. Black Company, illustrating styles in women's suits and coats, are decidedly unusual and attractive. Done in a style of art that approximates the effect of etching, and printed in soft and artistic colors, they will catch and hold the eye in any store and will give an excellent impression of the style and quality of the merchandise. Their unique style and general excellence are refreshing in the light of much of the advertising of this nature, which is done in a stereotyped manner. Our compliments on the high grade product which you consistently turn out. There is none better.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Slug Ejects With Difficulty.

A Virginia operator writes that he recently had trouble ejecting slugs from a recessed mold and desires to know why a slug should not eject freely from such a mold.

Answer.— We are unable to tell what caused your particular trouble. With a recessed mold be sure to use a blade thin enough to pass through mold. We suggest that you remove the mold and polish inside with dry graphite. If the inner surface shows roughness in any place, smooth off with crocus cloth. Examine the liners for bruises and adhesions, as defective liners may also be a troublesome factor.

Tight Lines Cause Spacebands to Bend.

A Minnesota operator writes: "I have been troubled by bending of spacebands. When a line with one or two spacebands is sent in, if the line is set so that the spacebands do not rise at least half way they are invariably bent, but if the line is set loose they go through fine. I will hazard a guess that this is due to the justification springs, and shall be glad of a suggestion to remedy this trouble."

Answer.— This is caused by the justification block rising in a sloping position, and when the block strikes the lower end of the spacebands they slide toward the left (at lower end) and bend, because the upper end can not rise through the line of matrices. You have the choice of two ways to prevent the bending of the spacebands: (1) Do not send in lines so full. (2) Place a washer under the block on top of the brace that extends from the first rod. This will cause the block to rise horizontally instead of in a sloping position. Do not change the tension of the springs as they are all right.

Low Gas Pressure Causes Trouble.

An Ohio operator writes regarding trouble with heat on his machine. From his statement we judge the difficulty is due to low pressure owing to a diminished supply. It would be advisable to have a gasfitter or a plumber apply a gas-pressure gage to the supply pipe close to the machine in order to show the pressure of the gas. Where you have an abnormally low pressure there can be no regulation by any governor or thermostat. These can be made to act properly where there is an excess pressure by cutting down the supply, but when the pressure is too low you do not receive a quantity sufficient to meet your needs. The best way is to have a larger supply pipe leading to the machine and have the gas cut down by the thermostat, which will then give adequate control. To adjust the thermostat, loosen the nuts on the adjusting screws and turn up on the screws until flame is at full height. Watch the metal and when all is melted turn down on the screws until the flame diminishes a trifle, set lock nuts and then proceed to use the machine. Observe face and foot of slug occasionally and keep metal to normal height in the pot. If the tendency is toward hot metal, turn down the pot-controlling screw a trifle and, as you will still be using the machine, await results.

After about thirty slugs are cast, again examine the base and face of slug for changes. Do not make alterations any oftener than once in fifteen minutes, and then the change should be a slight one, either to increase heat or to decrease it. Turning down decreases and turning up increases the gas supply, and the change should be made carefully.

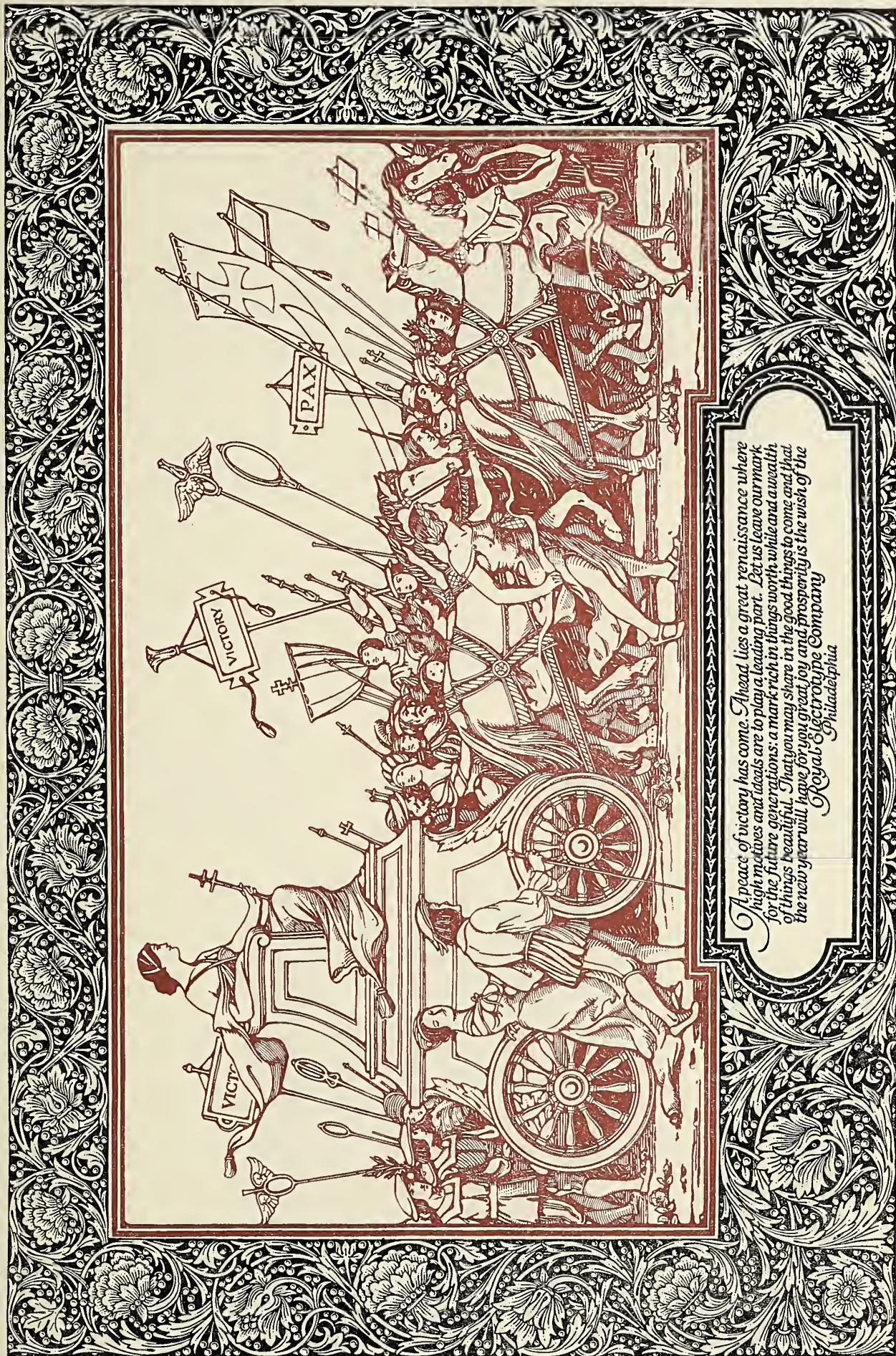
Trouble With Distributor Corrected.

A Minnesota operator writes: "About a month ago I wrote you about some trouble we were having on our Model 14 distributor, and received your reply with several suggestions. The one you made as to the spiral spring solved our trouble. After tightening the little spring on the lower spiral we had no more trouble. In our case I don't think the trouble could have been caused by too much oil because the spirals were kept clean, but it might have been caused by backing up the distributor too great a distance. I thank you very much for your valuable assistance."

Metal Heated Above Normal Temperature.

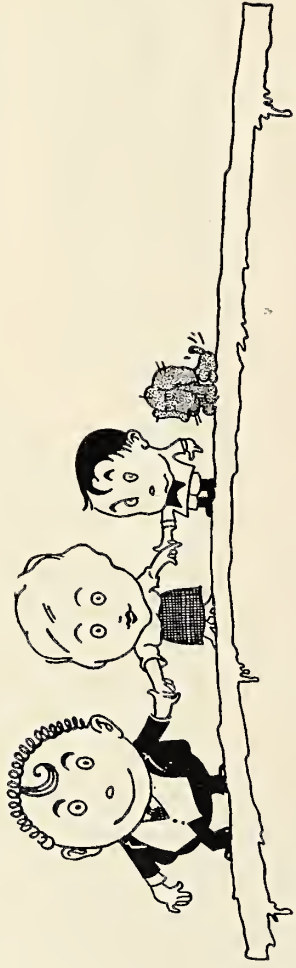
A Colorado publisher sends slugs for examination, and writes, in part, as follows: "Enclosed herewith are linotype slugs which I am sending for examination. This is a 12 to 16 page daily. The same metal that we use for the linotype is also used for stereotyping. In the stereotyping work the metal is overheated most of the time, therefore the ingredients are consumed. I believe you can suggest a process whereby we can keep it doctored. When the metal is used daily it is difficult to decide definitely what process to adopt."

Answer.— We do not know of any method whereby metal can be kept in good order if it is overheated repeatedly. The best way is to use what is known as a combination metal. It is suitable for both stereotyping and linotype work. It can be furnished by your metal dealer. When you secure a good metal it may be kept from being burned out by using a thermometer with which to test the metal occasionally. For linotype use, aim to carry the temperature in the metal pot at 550°. Consult with the stereotyper and see what is the lowest temperature at which he can consistently carry his metal and produce sharp plates. It will be better for both parties if the metal is used at the lowest working temperature. However, if linotyper and stereotyper can not agree on temperature, and the latter persists in carrying metal at a relatively higher temperature, it will result in the deterioration of the metal, and new metal will have to be added frequently to maintain its tone. As the matter stands, it would take a skilled metallurgist to keep the metal toned up to standard. We regret there is no way of handling such a matter. The slugs do not indicate anything specially wrong, except that the metal appears to have been too hot. Secure a thermometer, and test temperature of metal occasionally. However, do not leave the thermometer in the metal pot any longer than ten minutes at a time.



A peace of victory has come. Ahead lies a great renaissance where
 high motives and ideals are to play a leading part. Let us leave our mark
 for the future generations: a mark rich in things worth while and a wealth
 of things beautiful. That you may share in the good things to come and that
 the new year will have for you great joy and prosperity is the wish of the
 Royal Electrotape Company
 Philadelphia

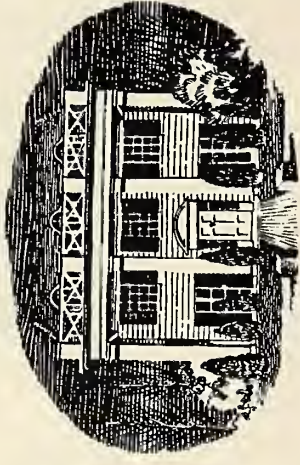
Inside Spread of Handsome Folder Designed by the Associated Artists of Philadelphia for
 The Royal Electrotape Company. Page size was 3 1/4 by 12 1/4 inches. White
 Antique Deckled-Edge Stock of Good Quality Was Used.



merry christmas
merry christmas
merry christmas

the landaus — jules
may
jack

*An Unconventional but Always Acceptable Style of Greeting Card
by Jules Landau, Wilkensburg, Pennsylvania.*



*Bobby,
Beatrice & Charles R
PAUL*
send you

GREETINGS

*from
"LITTLE MT VERNON"
Wynnewood
Penna*

*Engraved Card by Charles R. Paul, Philadelphia
Pennsylvania.*



Holiday Greetings

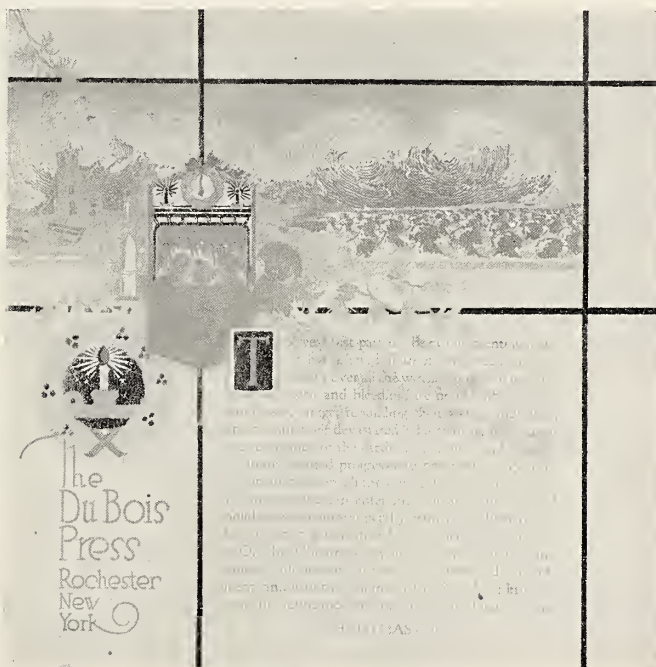


The members of the staff of THE INLAND PRINTER would like to be able to express their appreciation personally to each of the many friends sending Holiday greetings. Inasmuch as this is hardly possible, owing to the great number, we take this opportunity to extend our thanks and acknowledge greetings from the following: *Honolulu Star Bulletin*, Honolulu, Hawaii; Jackson-Remlinger Printing Company, Pittsburgh, Pa.; Duplex Printing Press Company, Battle Creek, Mich.; Edwards & Deutsch Lithographing Company, Chicago, Ill.; Toren Printing Company, Grand Rapids, Mich.; *Minneapolis Better Way*, Minneapolis, Kan.; Jerome Kalous, Chicago, Ill.; Edward F. Stack, managing director, and Henry Trill, Gazette Printing Company, Ltd., Montreal, Canada; Mr. and Mrs. Thomas Walsh, Streator, Ill.; Allen Printing Company, Allen, Neb.; Peerless Engraving & Colortype Company, Chicago, Ill.; Wm. H. Rankin Company, New York; *The American Pressman*, Pressmen's Home, Tenn.; Tom Bateman, Printing Machinery Company, Cincinnati, Ohio; Bert D. Belyea, Chelsea, Mass.; Cincinnati Process Engraving Company, Cincinnati, Ohio; Gatchel & Manning, Philadelphia, Pa.; E. P. Mickel, Nashville Printers Club, Nashville, Tenn.; James H. Buswell, Kalamazoo, Mich.; F. M. Bashelier, Kramer Woodworking Company, Inc., Philadelphia, Pa.; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; *Clay County Sun*, Clay Center, Neb.; The Biggerses, Houston, Tex.; Fort Dearborn National Bank, Chicago, Ill.; Vandercook Press, Chicago, Ill.; Pioneer Paper Stock Company, Chicago, Ill.; H. B. Rouse, Chicago, Ill.; Sinclair and Valentine Company, New York; Douglas Wray Paper Company, Chicago, Ill.; Fuchs & Lang Manufacturing Company, New York; D. J. Molloy Company, Chicago, Ill.; W. P. Collins & Co., Chicago, Ill.; Swigart Paper Company, Chicago, Ill.; Charles Eneu Johnson & Co., Chicago, Ill.; Moser Paper Company, Chicago, Ill.; Smith-McCarthy Typesetting Company, Chicago, Ill.; Pontiac Engraving & Electrotype Company, Chicago, Ill.; Theo. B. Robertson Products Company, Inc., Chicago, Ill.; Henry F. Cook, Frostburg, Md.; James White Paper Company, Chicago, Ill.; Charles Daniel Frey Company, Chi-



Frank M. Kofron
Chicago.

cago, Ill.; Globe Engraving & Electrotype Company, Chicago, Ill.; McGregor Paper Company, Chicago, Ill.; Aubrey, Ethel and Merrybel Blackwell, Dallas, Tex.; Charles R. Capon, Boston, Mass.; William Edwin Rudge, New York; Diem & Wing Paper Company, Cincinnati, Ohio; State Trade School, New Britain, Conn.; Ames-Kiebler Company, Toledo, Ohio; Northern Engraving Company, Canton, Ohio; Barnhart Brothers & Spindler, Chicago, Ill.; Edward D. Berry, Philadelphia, Pa.; Carl S. Junge, Chicago, Ill.; Alling & Cory Company, Pittsburgh, Pa.; Stratford Press Company, Cleveland, Ohio; Holmes Press, Philadelphia, Pa.; Mortimer Company, Ltd., Ottawa, Ontario; John H. Patterson, Dayton, Ohio; Fellows Publishing & Printing Company, Henryetta, Okla.; Edwin H. Stuart, Pittsburgh, Pa.; Bernard Michael Press, St. Louis, Mo.; James E. Ballard, Tawas City, Mich.; Burton Brown, Portland, Ore.; Eagle Printing Ink Company, New York and Chicago; Mr. and Mrs. B. W. Radcliffe, Macon, Ga.; Donald R. and Astrid Moureau Dohner, Pittsburgh, Pa.; Du Bois Press, Rochester, N. Y.; Harry J., Florence R. and Helen Van Valkenburg, Ithaca, N. Y.; Davis Press, Worcester, Mass.; E. A. Little, Amherst, Ohio; Mr. and Mrs. Homer H. Hill, Chillicothe, Okla.; Mr. and Mrs. LaFayette Doerty, Findlay, Ohio; Ernest A. Atherton, Chicago, Ill.; Sim Crabill, Los Angeles, Cal.; James H. Rook Company, Chicago, Ill.; Kuhl & Bent Company, Chicago, Ill.; Perley, Bertsch & Cooper, Chicago, Ill.; Emory C. Andrews, Chicago, Ill.; John Martin Paper Company, Ltd., Winnipeg, Canada; Mr. and Mrs. Jay D. Rudolph, Oswego, N. Y.; Elizabeth and Everett Currier, New York and Chicago; Chicago Heights Standard Printing Company, Chicago Heights, Ill.; G. W. Sheldon & Co., Chicago, Ill.; H. O. Goldsbrough, Hastings, New Zealand; Mr. and Mrs. Clyde Morgan, Rockford, Ill.; Gustave Evald Hult, New York, N. Y.; John H. Croer, Toledo, Ohio; Arthur C. Gruver, Pittsburgh, Pa.; Mr. and Mrs. Clyde Stuart, Ashtabula, Ohio; *Daily Observer*, Corning, Cal.; Albert G. Brenton, Philadelphia, Pa.; Morris Reiss, New York; The Bishops, Greeley, Colo.; Hank Foster, Philadelphia, Pa.; Alden Press, Holyoke, Mass.; N. J. Werner, St. Louis, Mo.; S. A. Bartels,



The Du Bois Press, Rochester, N. Y.

Christmas AGAIN,

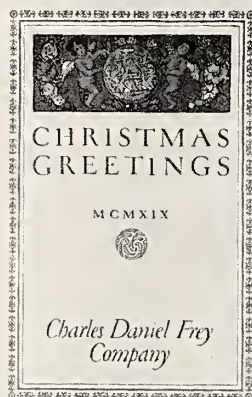


despite divers shortages, and planetary
conjunctions, and fun spots!
We might as well make
the best of it!

*See, Christmas comes but once a year!
Well, that crowns no flower's cheer.
't better follow this would be —
Let Christmas come one year in three!
The festive green in former days
This year's red and white and blue,
No time for that, the car is full —
Today the forward green is hale!*

**PERLEY, BERTSCH
& COOPER**
59 East Van Buren Street, CHICAGO
1919

Perley, Bertsch & Cooper
Chicago.



Charles Daniel Frey Co.
Chicago.



A HEARTFELT WISH FOR
YOUR CHRISTMAS HAPPINESS
AND
FOR HEALTH AND PROSPERITY
THROUGHOUT THE COMING
NEW YEAR
FROM
CHARLES R. CAPON
176 FEDERAL STREET
BOSTON, MASS.

Charles R. Capon
Chicago.

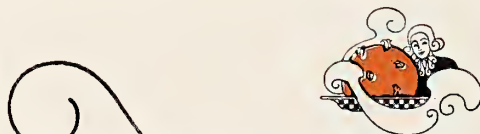
Chicago, Ill.; The Peerless Printery, Savannah, Ga.; L. A. Simons, Kansas City, Mo.; Stone Printing & Manufacturing Company, Roanoke, Va.; Frank H. Riley, New York; Forrest Lee Har-
ness, Blackwell, Okla.; Campion Academy Press, Loveland, Col.; Ephraim Enterprise, Ephraim, Utah; Hubert S. Foster, Philadelphia, Pa.; Worcester Boys Trade School, Worcester, Mass.; J. P. O'Furey, Hartington, Neb.; C. R. Beers, New York; William Pfaff, New Orleans, La.; Bobby, Beatrice and Charles R. Paul, Wynnewood, Pa.; Howard Van Sciver, St. Augustine, Fla.; Edward C. Flinn, Chicago, Ill.; Mr. and Mrs. James Austin Murray, Chicago, Ill.; Mr. and Mrs. G. L. Caswell, Denison, Iowa; Switzer Printing Company, Webb City, Mo.; M. I. Stewart Company, Duluth, Minn.; Procter and Collier Company, Cincinnati, Ohio; Louis A. Lepis, Jersey City, N. J.; Mr. and Mrs. Gordon D. Purdy, Truro, N. S.; Chas. B. Stice, National Military Home, Kan.; H. C. Miller and Hubert Trudel, Dominion Loose Leaf Company, Ottawa, Ontario; Arvilla and Arthur Cole, West Brattleboro, Vt.; Commercial Printing Company, Raleigh, N. C.; Russell & Cockrell, Amarillo, Tex.; John W. Hough, Chicago, Ill.; Harvey Hopkins Dunn, Philadelphia, Pa.; Martin Heir, Grand Rapids, Mich.; E. M. Keating, Chicago, Ill.; The Holmans, Chicago, Ill.; J. A. Webster, Cleveland, Ohio; Aime H. Cote, Springfield, Mass.; Ralph W. Polk, Saint Joseph, Mo.; G. O. McCarthy, Hartington, Neb.; A. B. McCallister, Los Angeles, Cal.; Oscar and Sue Jackson, Lansing, Mich.; Mr. and Mrs. O. H. Wise, Cleveland, Ohio;

Mr. and Mrs. Will Wilke, Grey Eagle, Minn.; Mr. and Mrs. Benj. S. Herbert, Chicago, Ill.; Ashton G. Stevenson, Chicago, Ill.; Frank M. Kofron, Chicago, Ill.; Dave N. Mallory, Grand Haven, Mich.; Daniel Baker, Philadelphia, Pa.; Brown Printing Company, Montgomery, Ala.; L. A. Hornstein, New York; Mr. and Mrs. Albert E. Owen, Galesburg, Ill.; William A. Kirtledge, Yorkship Village, N. J.; John S. Fass, Philadelphia, Pa.; William N. Steele, Kansas City, Mo.; Mr. and Mrs. Joseph O. May, New York; Axel Edw. Sahlin, East Aurora, N. Y.; Franklin Typothetae of Chicago; Edmund G. Gress, Woodhaven, L. I.; Mr. and Mrs. Wallace Odell, Tarrytown-on-Hudson, N. Y.; Michael Gross, New York; J. M. Bundscho, Chicago, Ill.; Platt Young, Atlanta, Ga.; Hall-Gutstadt Company, San Francisco, Cal.; Raasch, Your Printer; John R. Price, The Interstate Press; The Bradley Press; Anderson Printing Company; Charles F. Skelly; Louis W. Werner, New York; Wentworth Institute School of Printing and Graphic Arts, Boston, Mass.; Mr. and Mrs. Ben Wiley, Charleston, Ill.; Mr. and Mrs. Roy T. Porte, Salt Lake City, Utah; Photo-Chromotype Engraving Company, Philadelphia, Pa.; H. K. McCann Company, New York; J. Elwood Wingate, New York; The Maruzen Company, Ltd. (Maruzen-Kabushiki-Kaisha), Tokyo, Japan; Haywood H. Hunt, The ten Bosch Company, San Francisco, Cal.; The Biltmore, New York; Emanuel Klein, New York; Corey & McKenzie Printing Company, Omaha, Neb.; Royal Electrotype Company, Philadelphia, Pa.; Langdon-Lawrence Com-



L. A. Hornstein - 1919

L. A. Hornstein, New York City.



The Spirit of the Season
Prompts us to wish you Large Portions of
Good Things at Christmas and throughout
the New Year

Barnhart Brothers & Spindler

Barnhart Brothers & Spindler, Chicago.

THE CHRISTMAS MORNING POST

An Illustrated Yearly
Founded 1851 - Year I

DECEMBER 25, 1919

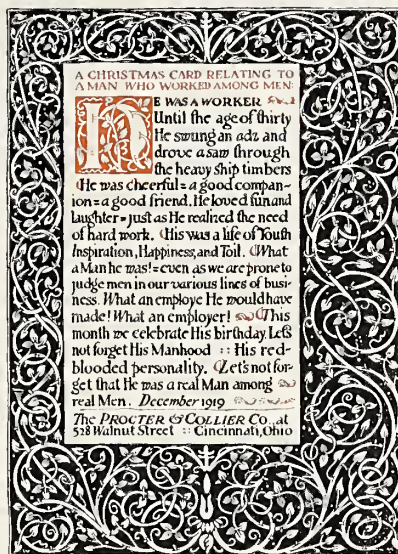
FREE COPY



IN THIS NUMBER —

A Merry Christmas and A Happy New Year
by Harry J. and Florence R. Van Valkenburg

Harry J. Van Valkenburg, Philadelphia.



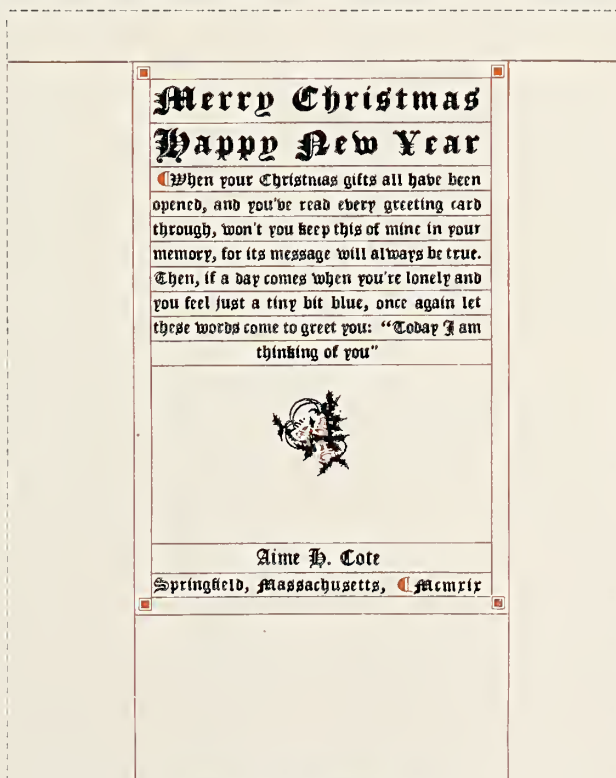
The Procter & Collier Co., Cincinnati.

pany, Chicago, Ill.; Henry Mayers Service, Los Angeles, Cal.; J. M. Huber, New York; Seaman Paper Company, Chicago, Ill.; John Henry Nash, San Francisco, Cal.; Harry Francis Lewis, Yonkers, N. Y.; Albert Scheible, Chicago, Ill.; Con P. Curran Printing Company, St. Louis, Mo.; Grabmeyer Press, Detroit, Mich.; Medbury-Ward Company, Toledo, Ohio; St. Paul Typotheta, St. Paul, Minn.; Lammers Company, Chicago, Ill.; Cedar County News, Hartington, Neb.; Lawrence L. Schalz, Chicago, Ill.; Hurst & Hurst, Inc., New York; Frank T. Riley Publishing Company, Kansas City, Mo.; Syracuse Journal, Syracuse, Ind.; Conrad Lutz & Sons, Burlington, Iowa; Jules Landau, The Eddy Press Corporation, Pittsburgh, Pa.; The Landaus, Wilkesburg, Pa.; The Printcraft Press, Inc., New York; Gustave E. Hult, New York; Wilbur D. Nesbit, Chicago, Ill.; H. H. McVeigh, Melbourne, Australia; The Etheridge Printing Company, Dallas, Tex.; Esleek Manufacturing Company, Turners Falls, Mass.; David Gildea, The Dando Company, Philadelphia, Pa.; Bouligny & Schmidt Sucr., Alfred Haas Cia., S. en C., Mexico; Stauder Engraving Company, Chicago, Ill.; Scoville Press,

Ogden, Utah; John Dickinson & Co., Cape Town, South Africa; The Stanley B. Moore Company, Cleveland, Ohio; Charles R. Paul, Philadelphia, Pa.; Mr. and Mrs. Wallace E. Brown; A. H. Seyler; M. C. Henderson; Ralston Printers Club; David Steuerman; F. J. Bingham; Eldon W. Zueger; Birmingham and Prosser Company; The Whiting Paper Company; McDermott's Pattern Works, Inc.; Richards & Sons; Charles Hellmuth, Inc.; Zahn Typesetting Company; Society of Poster Art; Acme Printing Company, Inc.; The Arrow Press; Alex G. Highton; The Biggar Printing Company; The King Press; Walt B. Neal; The Keim Print Shop; Orange Publishing Company; The Paper House of New England.

Calendars Received.

Hurley Printing Company, Brantford, Ontario; Con. P. Curran Printing Company, St. Louis, Mo.; Wm. F. Fell Company, Philadelphia, Pa.; Wild & Stevens, Inc., Boston, Mass.; National Printing Company, Omaha, Neb.; Gazette Printing Company, Montreal, Can.; Jaenecke-Ault Company, Newark, N. J.; The Printing Art, Cambridge, Mass.; The Niles Press, Philadelphia, Pa.



Aime H. Cote, Springfield, Mass.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Embossing Cracks Surface of Label Stock.

A pressman in an Eastern private plant sends several specimens of a label, both with printing and without, showing how the relief part of the embossed characters is cracked on the surface. We suggest the following:

In making the initial impression on the embossing compound, at least two or three sheets of oiled tissue or onion skin folio should be interposed between the die and the embossing compound. The relief will be fully as sharp as shown in the specimens, but the breaking of the stock, if it occurs at all, will be minimized. Another detail which will help while embossing is to have some powdered French chalk and a piece of cotton to apply the powder to the die and to the surface of the counterdie. The effect of the powder is to reduce the friction between the surfaces when the paper is formed into the relief design by the contact of the die and the counterdie. Rub the surfaces every once in a while during operations; it can be done without stopping the press.

The Coating of Carbon Paper.

A private plant director asks how carbon is deposited on paper. He sent a sample of paper with such a deposit and asks for the manner of application.

Answer.—We understand the coating of carbon paper may be done on a machine similar to a varnishing machine. The deposit of carbon is applied directly from a composition roller of large dimensions, which in turn is fed from a distributed set of rolls supplied by a fountain. The machinery employed for this purpose by the largest carbon paper company is of special design. As for the coating material, it is just a plain black ink of special blend. It carries no drying oils, probably carbon and paraffin well mixed. This is a color chemist's problem which can be readily solved by any large ink manufacturer. If you have solved the mechanical problem of applying the carbon, the inkmaker can furnish the material. The paper sample you received from the Government doubtless was coated from a composition roller rather than printed, this work being done from a roll on a rotary machine.

Rubber on Truck Rolls Caused Trouble.

A pressman in South Carolina states that the rubber of a truck roll he is using has rotted away faster than he thinks it should. He asks for a substitute or a remedy. As we have known these to last for several years without causing any trouble we are giving the following suggestions:

The writer has seen rolls that have been used continuously for three years and the rubber shows no sign of rotting. The way we explain it is the pressman does not allow oil on his truck rolls, and in washing the rollers he does not get the benzine on the rubber very often. We can see why he does not allow oil on the truck rolls, as it will cause them to slide on the bearing where they should not slide. We have no way of determining how the majority of shops are equipped. We feel certain, however, that when a non-skidding truck roll is

used no oil is allowed on the surface of rolls, as it would defeat the purpose of the appliance. Some pressmen put friction tape on the ordinary truck rolls in order to give them the diameter of composition roller. This plan is satisfactory as well as economical. Try using resin on track of truck roll with a piece of friction tape on roll surface. The pressman might try for a while with less oil on bearings of rollers.

To Render Cardboard Waterproof.

A printer in Pennsylvania and one in Indiana ask practically the same question: "How can cardboard signs be rendered waterproof?"

Answer.—To render cardboard waterproof is usually a mechanical operation requiring a special machine. You may secure satisfactory results on small jobs by dipping the printed cards in a tray of melted paraffin. The stock should be well warmed before the dipping operations, which should be carried on in a place out of a direct draft of air, as the paraffin chills rapidly. Care must be exercised with the paraffin, owing to danger from fire.

Printing Imitation Typewritten Letters.

A pressman in a country shop in northern New York asks whether it is possible to produce imitation typewritten letters and wants to know the procedure.

Answer.—This work can be done on a platen or cylinder press in the following manner: (1) Procure a piece of thin fine fabric such as china silk or nun's veiling. (2) Fasten it over the form and secure it in place without wrinkles. (3) Lock up form and make ready in usual manner. There is another method employed when printing on platen presses. Make a wide hem on each end of a piece of the silk or other thin fabric, and fasten over the press grippers. Arrange them so that only the typewritten part strikes the fabric. The result is the same as the first method mentioned.

American Pressroom Methods Are Efficient.

A visitor to the United States from a large printing plant in Great Britain writes, and in commenting on the apparent superior methods of producing work in our pressrooms lays particular stress on the speed in make ready of large catalogues and magazine forms in comparison with similar performance in England. Our opinion was asked regarding the reason for the excellent showing of American pressmen. Our reply, in part, was as follows:

In reference to the facility with which illustrated book and catalogue work is produced in this country in contrast with the manner of doing similar work abroad, the writer is of the opinion that the greater speed in make ready of forms in our pressrooms is mainly due to the fact that in many places the cut overlays for the illustrations are made in advance by mechanical means. Many of the large shops employ some one of the various mechanical overlays, by the use of which much time is saved after the make ready is under way.

THE ROUGH LAYOUT.

BY J. CLENN HOLMAN.

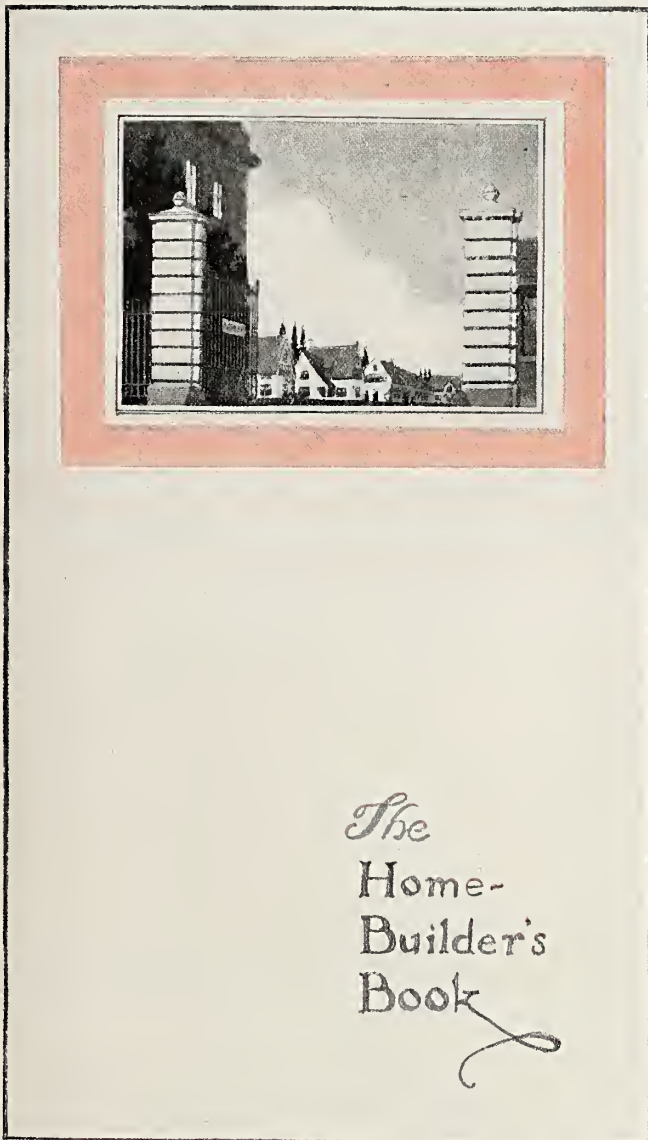


PRINTING is not a ready-made or kept-in-stock product. In fact we take great pride in this condition and place ourselves on a pedestal, so to speak, with a condescending, "we're - different - than - others" smile. We know that to be a successful printer requires brains, together with the will to use them. We look at the grocer, the hardware dealer, and the dry goods man and say, "Anyone who can add and subtract and wrap up parcels can run a store. All you have to do is to add so much to your cost price for profit and

used on hard wood. The salesman lays out several sizes and makes, with the suggestions: "Here's a good one at \$3.50." "Try the temper of that one." Or, "Did you notice the fine finish of this one? It's an excellent saw, and is guaranteed by the Blank Saw Company."

The customer takes them into his hands, glances along the teeth, rubs his sleeve over the blade, bends it to test the temper, and grips the hand hold to see if it fits. Therein lies the great advantage of the ready-made and stock line over the made-to-order goods. Getting the prospect to handle the article is half way to the sale.

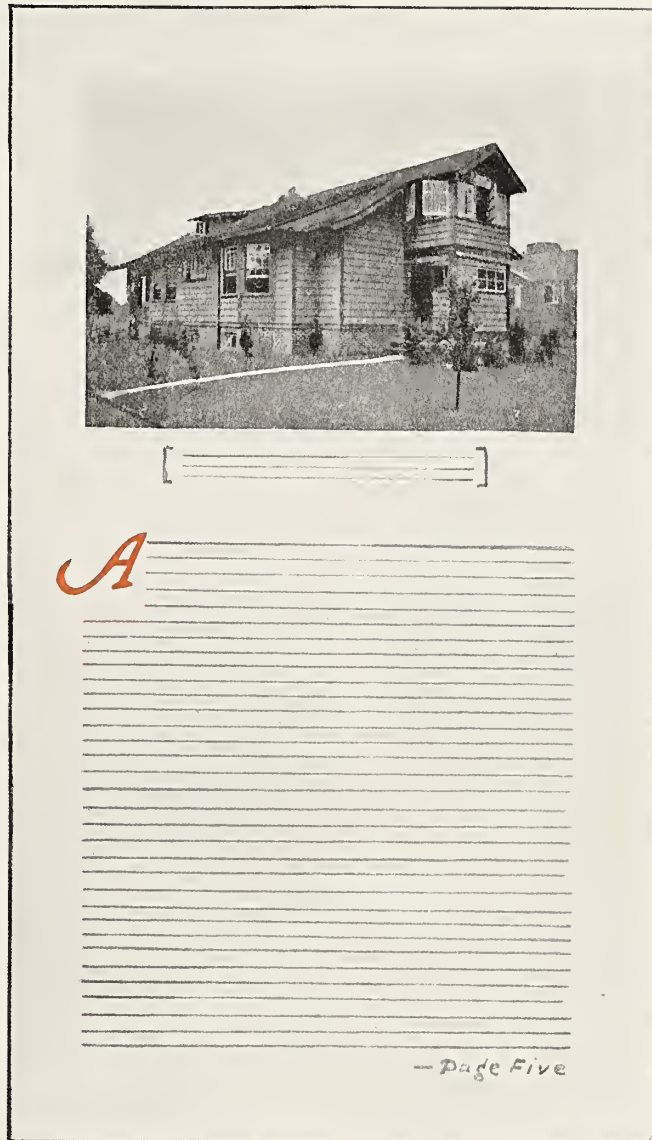
Apply this point to the selling of printing. Just as surely as we know that printing can not be taken down from the shelf and measured out over the counter, we should know that we



Cover of a book to be used by a firm of architects specializing in building small homes. Illustration "swiped" from a magazine.

there you are." The point is this: Many printers, masters and would-be masters, do not realize that in spite of the difference in their products and in their marketing methods, many valuable ideas can be gained from the grocer next door and from his neighbor the druggist. There are certain principles of selling that are the same the world over and which underlie all marketing, whether it be of made-to-order or shelf stock.

Taking hardware as a good example, we will say that a carpenter goes into a store and asks for a finishing saw to be



Inside page for the same booklet. This shows suggested arrangement of the type and the style of illustration.

can not intelligently or sensibly talk appearance, quality, price, or usefulness to a prospect without some means of letting him visualize and handle the product. It is not practicable for the printer-salesman to present his product in terms of 25 by 38-50, or color harmony, or fourteen point Packard with side heads, unless he can put in the customer's hands a sample, and even then most customers are not interested in the size of the type or in the grade of the stock. They care for what it will do. What would you think of the hardware salesman if he had

answered the inquiry with, "We have a good saw at \$3.50 and a better one for \$5. Which one do you want?" The customer would be sure to say, "Let me see them."

The problem the printer faces is to get such an article to place before the customer. It must be something he can recommend and back up with logical reasons until the prospect is sold. Three ways stand out by which this sample may be obtained:

1.—Setting up and printing the sample as it will actually appear if accepted.

2.—Having an artist carefully draw up and design a dummy as nearly as possible like the expected appearance of the finished product.

3.—Make up your own rough layout or dummy.

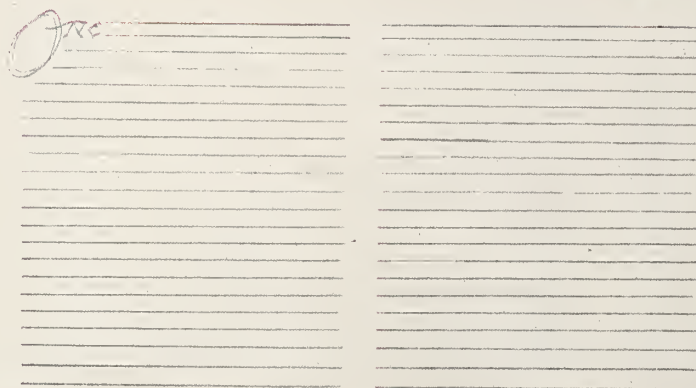
"Too expensive," we hear of the first plan. "Still too expensive," or "no commercial artist in our town," is the complaint of the second. The third plan will meet the need of most of the printers, being inexpensive, flexible, and full of possibilities to the man who will rightly use it.

The tools needed to get out a rough dummy are exceedingly simple—a knowledge of your customer's needs, an imagination that functions readily, a set of colored pencils, a sheet of stock suitable for the work planned, a pair of shears, and a paste pot. With these humble instruments and the aid of your weekly magazines, you can cut, paste, letter, design, and work out

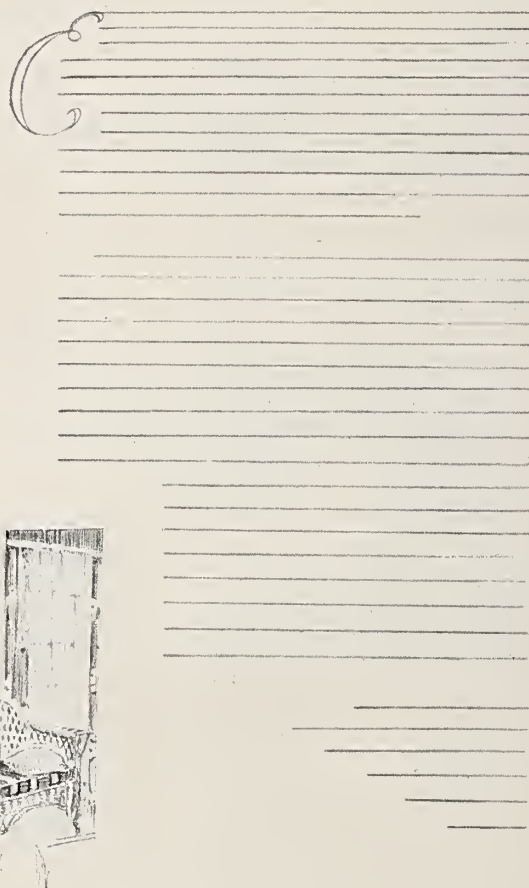
Queen Betty



*Stylish and
soft and
warm*



Furniture for the Home



Above is shown the layout for a left-hand page of a furniture catalogue. Ample margins are shown.

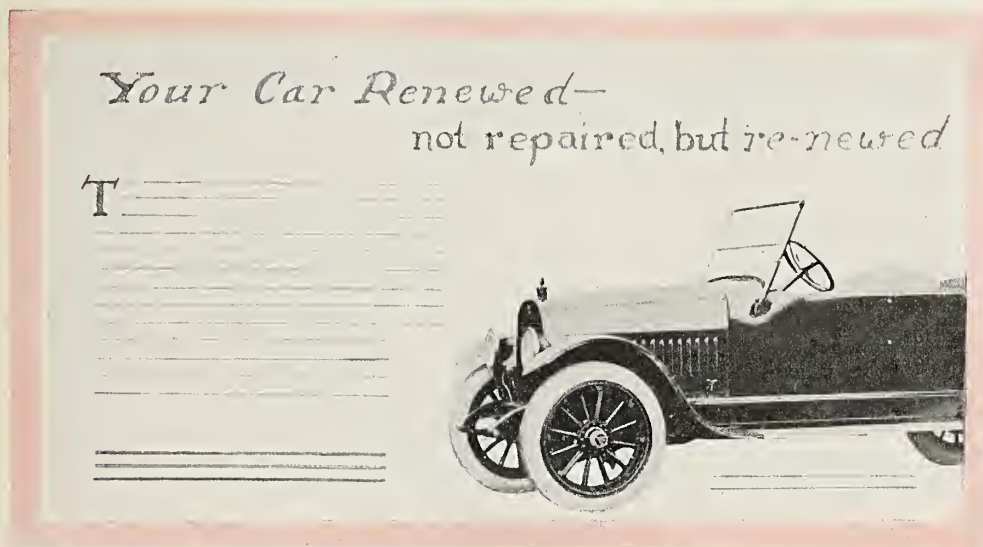
One of the inside pages of an illustrated letter for a woolen house is illustrated on the left. A typewritten letter goes on page one.

any number of pieces of effective printed matter with which to approach your customer.

You can work out your ideas of stock, colors of ink, size, tone harmony, contrast, display (of type, borders, ornaments, illustrations, margins), and even suggest the copy for folders, broadsides, advertisements, mailing cards, without any great expense. If you are asked the price of any piece you have something definite to figure on.

You can go to your prospect and *sell* him your product. Let him see the dummy, handle it, and get a vision of it working for him—going out from his office. Then you can say: "Mr. Stove Dealer, here is a folder to mail to the five thousand farmers in this vicinity. You can see how well it shows up that new base burner you are featuring this year. You see how we bring out strongly that idea of the saving in coal. . . . It will cost you only three hundred dollars to have these five thousand printed and mailed."

To the garage manager: "You were telling me about the used cars you want to sell. Why



This mailing card gets the snappy attention value with the bleed edge, shows the car, and yet leaves room for good display of type.

not get out a couple hundred of these mailing cards and send them to a good list of the smaller business men around town. They could use these cars both for pleasure and for delivery. The cards will cost you about three cents each for the printing."

It is possible to lay out and show a series of advertising pieces, each emphasizing one particular selling point, and so identify these pieces with some uniform style of copy or display that your customer will see the wisdom of using all the pieces in a well-planned campaign. Thus you have made two or even four or five profitable jobs grow where the weeds of neglect had covered the ground.

Here, then, is the solution to our problem. *We have put our product into the hands of our prospect for examination, economically, promptly and forcefully — through the rough dummy.*

Let us go to the retailer again. When he sells an article he backs it up with his reputation, and guarantees that it will do just what it is expected to do. If not, he stands ready to replace or refund.

Perhaps we printers who deal in advertising can not do quite so well in the matter of guaranty, but at least we can use the rough dummy as a sort of trial piece, and by showing it to various people interested, and especially to some prospect of our customer's, we may be able to search out and remedy any defect that may be hidden at the first glance — guarantee our product to produce results, if you please.

How many printers know that large and successful advertising campaigns are tested out in small lots before the entire appropriation is contracted for? The small advertiser who orders a piece at a time will appreciate the service when you explain the use of this rough dummy as a tryout.

It may add weight to this suggested use of the rough layout to read what the head of an advertising-printing firm was overheard to say. (His firm does thousands of dollars' worth of work each year, work that brings results for the customers): "It is the easiest thing in the world to sell a man from one of Johnson's dummies (Johnson is the layout man). Somehow he gets the snap into those rough layouts that appeals to the customer."

In our theorizing and in our search for the "why" we sometimes make a mountain out of a molehill, and advance some far-fetched ideas on the subject of salesmanship and advertising. It is exceedingly simple when we trace it back to the prime cause.

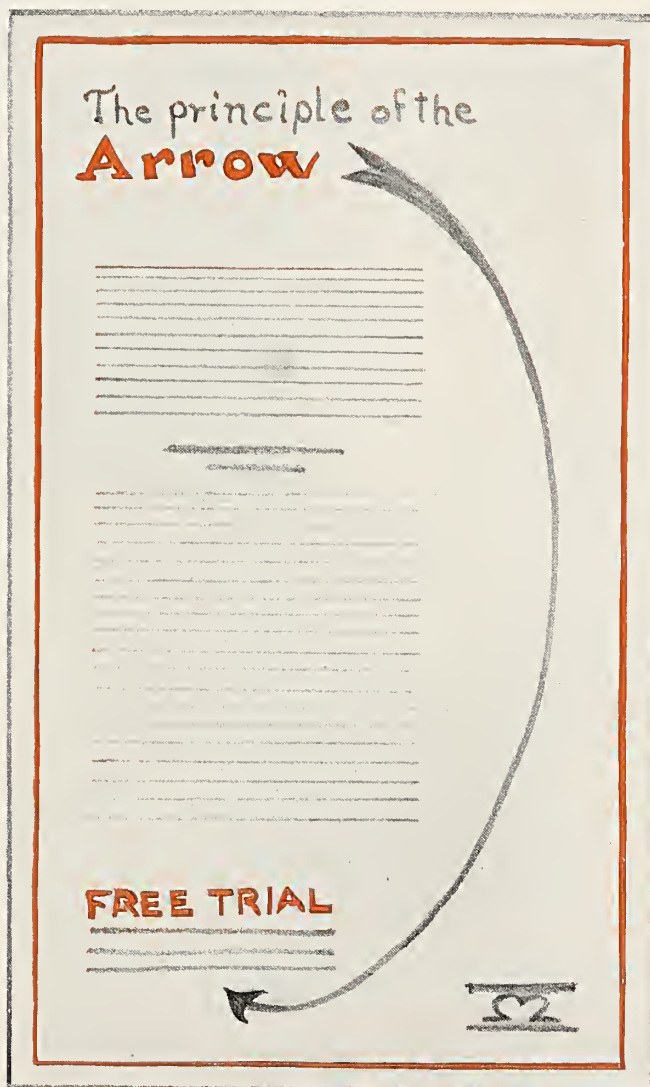
We know that only the advertising and sales work that creates desire can be successful. Man can only desire that about which he knows something. Desire! Desire! How shall

we stir it up, how shall we fan it, how shall we ripen it into action? In three ways, inversely given as to importance — word picture, pen picture, concrete object.

This is why we insist on convincing sales talk (word picture), good illustrations, and interesting copy (perspective), and presentation of the object itself where possible. By means of the *rough layout* the printer-salesman can seize upon this last and most important selling method to carry his point home, backing it up by the other ways of approach.

We all know that it is much harder for the child to obey its parent's "No!" when the candy is in its hand than when the dish is set far back on the table. Know, too, that the same

principle, modified perhaps by necessity or reason, still holds good with the business man. *Put your sample in his hand before he hears that "No!"* Leave no point unused to sell him that which you are sure will benefit him.



A mailing card or dodger that emphasizes the free trial offer.

HARRY A. GATCHEL, PIONEER PHOTO-ENGRAVER, PASSES AWAY.



DEATH has again laid its cold hand on one of the leaders in the printing and allied industries. It was indeed a shock to receive the message bearing the news of the death of Harry A. Gatchel, president of Gatchel & Manning, designers and photoengravers, Chestnut and Sixth streets, Philadelphia, who, after an illness of about two months passed away on Wednesday, December 23, at the Lankenau Hospital, where he had been taken for treatment. Mr. Gatchel was a national character, and was one of the leaders who, through advertising, writing and public speaking, were instrumental in bringing recognition to photoengraving and placing it in its rightful position among the graphic arts.

Harry A. Gatchel was born in Philadelphia July 28, 1863. After receiving his early education in the schools of Philadelphia, including one of the business schools of the city, he started in business, originally being associated with Joseph H. Weeks, who died a short time ago. Mr. Gatchel and Mr. Weeks separated as business partners, and in 1889, at the age of twenty-six years, Mr. Gatchel founded the Pennsylvania Engraving Company. In 1896 he formed a partnership with Frank E. Manning, which lasted until Mr. Manning's death in 1908. The business was then incorporated, Charles A. Stinson becoming Mr. Gatchel's chief business associate.

When Mr. Gatchel and Mr. Manning started in business together, their entire plant, including the office, occupied less space than the office and shipping department of the present plant. The business grew rapidly from its small beginning until it is now recognized as one of the largest and best known photoengraving houses in the United States.

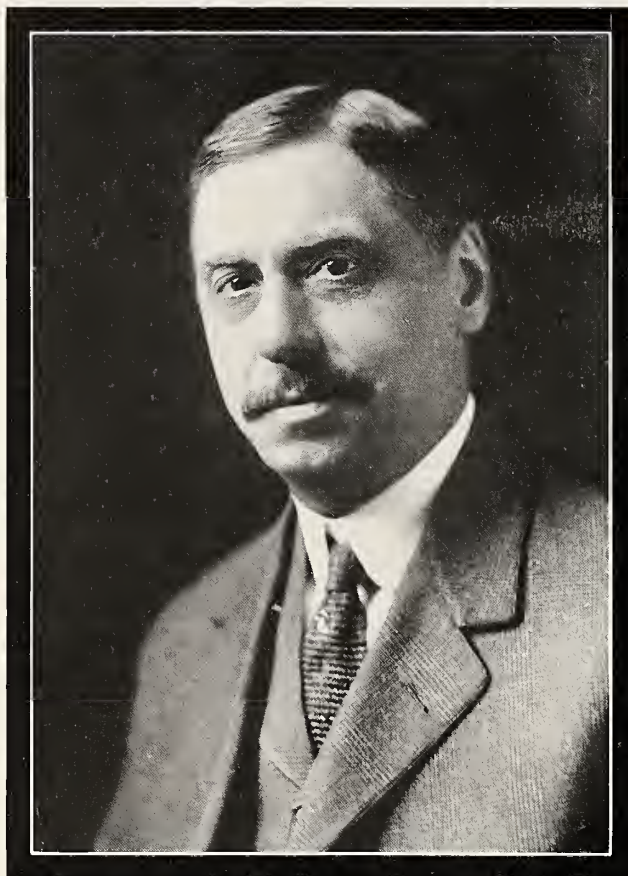
Most of the men connected with the photoengraving industry at the time Mr. Gatchel started had been graduated from the ranks of the practical workers. Mr. Gatchel was a business man, with a business man's training. Therefore he carried new thoughts and ideas into the business, and he was one of the men who helped to develop a new angle which gradually formed the photoengraving industry into a businesslike organization, which in later years has won the respect of other business men. He was one of the group of engravers who in 1897 formed the National Association of Photoengravers, which later became the International Association of Manufacturing Photoengravers, and is now known as the American Photoengravers' Association. In all these years he took an extremely active part in organization work, and during 1914-1915 served as president of the international association.

Always intensely interested in advertising, Mr. Gatchel was one of the earliest photoengravers to start an advertising

campaign, and he continued this advertising consistently, considering it one of the most important assets of his business. The little house-organ, *Etchings*, published by his company, has become widely known as one of the best specimens of this kind of advertising literature issued. It has always been a true exponent of the best in the photoengraver's art, eagerly looked forward to by those who have received it. This interest in advertising led him into taking an active part in the work of the Associated Advertising Clubs of the World, attending practically every convention, and he was the first chairman of the Graphic Arts Departmental of that organization. He was also one of the group of men who organized the Poor Richard Club in Philadelphia, serving as vice-president, a member of the

Board of Directors and also as chairman of the Membership Committee for a number of years. One of the members of this organization, writing in *Poor Richard's Almanac*, the organ of the club, pays a high tribute in the following words:

"It may truly be said of Harry Gatchel that he loved his fellow men. In the twenty-two years of our acquaintance I never heard him speak ill of any one, nor any one speak ill of him. Devoted though he was to business, so methodical was he that he always found time for mingling with his friends, and for frequent attendance and practical help in the numerous business and fellowship organizations with which he was identified. I believe that of all these organizations the Poor Richard Club was first in his affections, its interests nearest his heart. He was a charter member, and had been active in its official councils from the beginning. His judgment, especially in the club's larger business problems, was always of the wisest, and to no man, perhaps, do we owe more for the growth and suc-



Harry A. Gatchel.

cess of the club, for none has been so constantly active through its entire existence. To him, indeed, is largely due the excellence of our membership. As chairman of the Membership Committee for a number of years he was impartial, conscientious and ever zealous in maintaining the character and ideals of the club."

The activity of Mr. Gatchel also found a prominent place in the work of the United Typothetae of America.

In addition to his many other activities in organization work his name is found listed among the active members of a number of other bodies, among them being the Rotary Club, Sales Managers' Association of Philadelphia, Chamber of Commerce, Manufacturers' Club, and the Aronimink Country Club. He was also a thirty-second degree Mason.

That Mr. Gatchel's warmest friends were among his business competitors in his own city is a high testimonial of his character. Through his work in connection with the various organizations in the allied industries he became well known to practically every printer and advertising man in the country. Harry A. Gatchel has left an impression on the industry in so many ways that his passing is deeply regretted by the craft.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Direct Advertising."

Why should a business man advertise when he can not get enough goods to fill the orders that are already coming in?

A large number of printing and advertising firms, in their publicity material, are now combating that fallacy among some manufacturers. Thus they are putting their publicity mediums to good use. The campaign for the use of advertising is an educational campaign that must be continued always and just now, "when there are no goods on the shelf," its value must be emphasized. *Direct Advertising*, the house-organ of the Pierce Printing Company, Fargo, South Dakota, cites an instance of the Battle of the Marne to urge the necessity of continuous advertising, no matter what the temporary productive conditions may be. It says, in part:

"Picture the unprecedented situation of the French gun crews, at a costly crisis in the struggle, finding their ammunition depleted. Information came from the base depot that no more loaded shell was available. The only material left was shell casing filled with powder, but no steel tips—blank cartridges. What a ghastly calamity to face! The grimness of those moments will never be known.

"'Keep the guns working—use the powder—use the blanks.'

"The brilliant perception of the French mind met the crisis:

"Blanks were rushed forward, and the ponderous, deafening roar continued to roll over the battlefield. The history of the first battle of the Marne is written. How different would it have been had those cannon stopped when their ammunition gave out!

"Business good will and clientele are the results of years of growth and slow upbuilding. The present period of merchandising in a sense is a crisis to a business. . . . Continue the

barrage of advertising. Keep them 'sold' until your infantry can get in with the goods and deliver them."

The Pierce Printing Company succeeds in making its house-organ a publication of more than ordinary interest to the advertisers in its local field by "covering" all of the local advertising news of a constructive kind, and by effectively giving publicity to successful advertising methods and campaigns carried out by firms in the community. Among other things it prints a list of business houses in Fargo for which the company is turning out direct-by-mail advertising—and it is an imposing list.

"Look Us Over."

The Brown, Blodgett and Sperry Printing Company, of St. Paul, has sent us a copy of a small—almost a vest-pocket edition—booklet of twenty-four pages, "Look Us Over," as it is called, describing in detail its plant and downtown store. The reader is taken through the plant somewhat in the style of a sight-seeing coach trip, and gains an excellent idea of the completeness and efficiency of the large printing establishment. At the top

of each page is a small-sized photograph, in colors, of a department, with an interesting description of that department and its equipment beneath. The two pages in the center are reproduced in Fig. 1. Each department receives its share of publicity, from the offices in front to the shipping room, and also the downtown store.

The Brown, Blodgett and Sperry Company maintains a suburban plant with downtown store. The plan has been a decided success, the firm says. The plant itself is in a fine brick structure on University avenue, the great highway connecting St. Paul and Minneapolis. Set in a park, it is said to be one of the best-looking buildings in the country. In the booklet giving the reasons for locating in the suburbs, we read:

"Increasing realty values in a city like St. Paul offer perplexing problems to the printer-manufacturer-merchant.



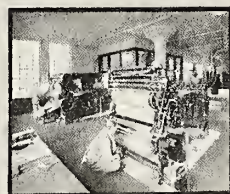
Litho Engravers

ON the east side is the engraving room, where with softened east light, and in perfect quiet, the engravers ply their skill, busily cutting beautiful designs on the soft imported stone.

They are planning and designing some of the finest lithographic stationery. The work is laid out and finally engraved on stone before the transferers can do their part.

The tasteful decorations in this room were arranged by the men themselves.

The walls are adorned with art subjects and with framed sketches, which the designers have made, for artistic business stationery.



Rotary Litho Press

IT IS but a few years since the rotary or 'offset' press revolutionized the lithographic process. These self-feeding machines are a fascination to the layman visitor.

He finds it difficult to understand why the inked rollers, which run rapidly over the zinc plates holding the design, do not smear ink all over the surface of the plates, instead of inking only the delicate hair lines of the engraving.

He is told that the art of lithography is based on the aversion of oil to water—and thereby hangs a tale too long for this page, but not too long to tell you when you come, if you wish it.



FIG. 1.



FIG. 2.

His retail store must be in the heart of the city. But profit margins in the printing business do not warrant the expense of a suitable retail location. And, besides, the printing and engraving business demands more light than is available on narrow downtown streets. So we divided our business."

All local patrons are afforded facilities for placing orders in the store in the retail district, where city salesmen are on duty. The manufacturing sales department is maintained at this store, where patrons are given the same attention as though the factory were upstairs, the company says. The firm states that the arrangement is a wise one, as its experience has shown.

"Complete Service."

What complete service is, what it means to customers and how it can be given by the Twin City Engraving Company, Minneapolis, Minnesota, are vividly set forth in a folder issued by that company. The title section, after folded for mailing, is shown in Fig. 2. The reader rather suffers from the somewhat riotous use of color when he reaches the inside pages, but the effect is not altogether displeasing from a typographical standpoint.

The folder is designed to prove that the company is equipped and ready to handle any piece of illustrated advertising from its initial stage to its completed form. There are scenes from the creative, art, engraving and printing departments, accompanied by descriptions of the personnel of the departments.

An Advertising Question.

The Medbury-Ward Company, Toledo, Ohio, tried the interesting experiment in December of sending out a particularly attractive calendar for the month (see Fig. 3) with no advertising on the face — not even the name of the firm. If you want to find out where the calendar comes from you must turn it over, and on the back you read that the company is endeavoring to find out if recipients will recognize its origin from previous specimens of work produced in its plant or from previous calendars.

This is what the Medbury-Ward Company says on the back of the calendar:

"The question has been made: Will people, whether they are in the advertising business or in some other field of commercial endeavor, ask the origin of the calendar?"

"We feel that it will be identified by the people who have seen specimens of our work on the calendars preceding the

December number. You noticed that we eliminated our name from the calendar or face side, and we did this purposely to determine this question.

"Will you kindly let us have the benefit of your experiences during the month of December, while you have this in use, in regard to questions, appreciation, criticism, both negative and positive; or perhaps you might be disposed to tell us of comments on 'Our Little Calendar Lady.'"

The calendar is of the wall or desk type, 5½ by 8 inches. Our opinion is that it is attractive enough as a piece of printing to arouse the desired curiosity as to its producers, if it does not meet with the recognition expected. The idea is an ingenious one and should prove a good advertising feature.

"The Eclipse."

From the *Eclipse*, the house-organ of the Eclipse Electrotype and Engraving Company, Cleveland, Ohio, we learn that this company has issued advertising matter that is much sought by colleges, libraries, advertising clubs, schools of printing, advertising classes and advertising men generally. This material consists of about eight educational booklets and charts, dealing chiefly with engravings and their use.

The Arrow Press.

The Arrow Press, Philadelphia, Ohio, sent out during 1919 monthly calendar blotters, each attractively designed, appealing for trial orders from new clients. The arguments made



FIG. 3.

were timely and original. The one before us now, the October number, contains the sketch of a small ship at sea with the text: "427 years ago Christopher Columbus discovered America and thus proved his contention that the earth was round. Today our claims about being first-class printers are as logical, but like him we must have the opportunity to prove the claims; so you had better send along that trial order."

"The Sterling Mark."

The reader of any publication or any piece of advertising gets an impression of some sort, favorable or otherwise, the moment he glances at it. That impression may be changed later, but always there is that first impression, and it is a wise editor who sees to it that it is positive rather than negative.

One gets the distinct idea that there is real quality and character when he glances at *The Sterling Mark*, the house-organ which Edward Dreier is editing for the Sterling Printing Service, Ltd., Westmount, and Montreal, Canada. It differs in form from the usual run of house-organs. There are four pages, 9 by 12 inches, with the text set in three 14-em columns. The stock is extra heavy, and the printing is exceptionally well done. The style of make up is uniform and simple throughout. Line drawings are used to good advantage.

But the real merit of *The Sterling Mark* is found in the text matter so ably presented by Mr. Dreier. Mr. Dreier knows advertising and how to write advertising appeals and messages that will create an increase in their use. He has a style of his own, and that style is entertaining as well as effective. There is nothing general or rambling about what he writes. He deals in definite facts and specific conclusions. The net result is that every one of his short and pithy articles on advertising and business in the house-organ will be read; and our guess is that they will also be acted upon. Let us take this at random from a recent number of *The Sterling Mark* as a sample of how this editor illustrates his point:

"I know two men in this town who work together and have a very successful business. One of them has the advantage of a fine education. Education has been a hobby with him all of his life. All his spare time is spent with books or in studying business. Give him a business problem and he will sit down and figure it out from every angle. When he gets finished and lays out his plans, they will carry through to success.

"Send that man out to sell a proposition to big business men and he will fail — he is not a salesman.



A HOUSE ORGAN, such as we edit, will get a friendly greeting for your salesmen from prospects all along the line.

It will carry your personal message—just as you would say it. We have a portfolio of samples to show what we are doing for others. It is yours for the asking.

THE STERLING PRINTING SERVICE LIMITED
PHONE WESTMOUNT 7510—7511 MONTREAL

FIG. 4.

We grant there is nothing about the above that "will set the world on fire" as an advertising talk, but it is simply and effectively told — and that method of writing is what is needed in more of the printers' house-organs.

We reproduce here (Fig. 4) a sample of the office advertisements carried in *The Sterling Mark*.

Human Interest in Publicity.

All the world is interested in children. That being true there is sure to be an appeal of a certain kind in the blotter issued by the Gray Printing Company, Fostoria, Ohio (see Fig. 5). "Do They Look Like Printers?" asks the blotter, referring to the illustration showing two children, George and James Gray. "— a reason for a greater incentive to serve and please you on printing and engraving," it adds.

For the reason just mentioned, the person into whose hands the blotter falls will have his attention riveted to the illustration and his mind will associate the picture with the Gray



Do they look like Printers?

These are two of our Futures—Geo. Gray, Jr. and Jas. Gray, Jr. Little Geo. and Jim pull together in great shape—with a big noise.

This introduction is to tell you a reason for a greater incentive to serve and please you on your Printing and Engraving.

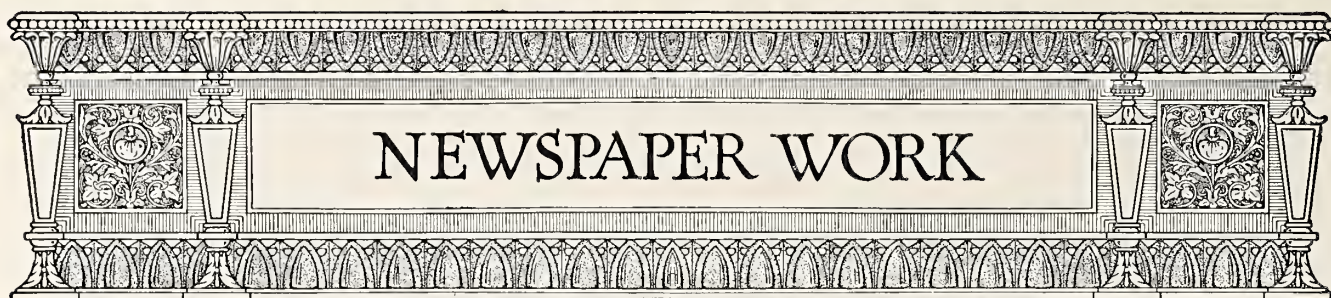
THE GRAY PRINTING CO., Fostoria, Ohio

FIG. 5.

"The other man has not had the college education. What he knows about business has been taken from his own and the experiences of others. He dresses well and has a polished manner. He is a mixer, can meet any kind of men and sell them anything he believes in. He is said to be one of the most successful salesmen in Montreal.

"Advertising is like these two men. Some, from the point of absolute correctness, is good to look upon and will appeal to one in a thousand, while others will meet the masses and talk straight to them in plain terms — friendly advertising that creates the desire to buy."

Printing Company. Beyond that, we doubt if publicity or advertising of this sort has great value. It represents that sort of advertising which places its dependency on the personal element, but the personal element in business is fast disappearing. However, we are moved to cite this possible objection chiefly in relation to a general appeal in advertising. As to the case of this individual blotter — blotters, at their best, are not deep business appeals but, more strictly, business reminders. If the one sent out by the Gray company, bearing the intimate, personal family picture gets attention, then it has won its point and no serious objection can be raised.



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Cutting Out the Free Blow-Stuff.

Along with the most tremendous increase in advertising rates ever noted since the publishing of newspapers began as a business, there is now also a general determination among publishers to cut out the free press agent stuff, both as a print paper conservation plan and to become better business men. We have all noticed in some dailies — usually the dailies more than the weeklies — columns of blow-stuff about certain products, machines, automobiles or breakfast foods that was the most valuable advertising these things could get, and yet we know that not a cent was paid for the blow-stuff. It was run as an inducement to get the display advertising of the firms or concerns handling the products. The display advertising thus secured used up that much more print paper and gave the papers doing this business that much more reason to boast about the total number of lines and inches of display they ran last year, “more than their nearest competitors.”

It seems to us that this desire to get ahead of competitors is fraught with more bad results than anything else in either the daily or weekly newspaper field. Big papers that are admittedly supreme in their field use pages of advertising in trade periodicals to boast about that fact and the quantity of their business. Other papers not having a just claim to supremacy often imitate by using extravagant advertising methods. Competitors know the discrepancies in all such claims and resent the methods used in every way they can. They hold down subscription and advertising rates in order to injure this boasting competition. They fall for the free blow-stuff that promotion agents get into just such papers as wish to fudge a little on certain competitors so they in turn can use a page or two of boastful advertising and big figures showing their thousands of lines and inches of display business. But did you ever see one of such papers making any statement of the number of inches and lines they ran for nothing in order to get the display business? Not since Columbus discovered America!

To Build a Permanent Subscription List.

An efficient system and a follow-up plan to work up the subscription list of a local paper are needed very much by most publications. In fact, the subscription department of the average local newspaper is generally neglected, shamefully so by many. The result is that many otherwise good and dominating papers are allowed to lag somewhat behind and not get where they should be in their community progress.

We are sorry that so often the tendency of publishers of this class is toward the quick and easy method of gaining a list by way of voting contests, premium schemes, semi-lottery propositions, or the downright cutting of subscription rates — all of which gives no permanent results comparable to what is accomplished by the persistent, steady, personal solicitation by the editor and publisher himself, which also increases his acquaintance, an added advantage. We have in mind a system

used by the publisher of a prominent Iowa weekly, whose success can not be denied, and whose results along this line are said to be splendid.

Before going into particulars regarding this plan for making a permanent newspaper subscription list, we wish to state that the publisher referred to came into the newspaper business some years ago from the ranks of the school teachers, and brought some good business ideas and common sense with him. He first realized a very fine list of 2,700 subscribers in his county, at \$1.50 per year, and then found that too many of them were not paying every year, so that his bank deposits did not show the profit possible from this list. He then got the cash-in-advance “bug,” and began working it up until it became a full-fledged and living fact. It cost him 600 of those subscribers to put across the cash-in-advance policy at that time, several years ago, and nearly gave him heart failure, but he got all of these back, and he now has 300 more with them at a higher rate — and not a man of any position or wealth gets his paper two weeks after the subscription time expires unless he renews promptly.

As the main thing in his scheme of permanent subscriptions, this publisher first secures a complete list of all heads of families in his county. He gets these with the help of the assessors in the several towns and townships. The assessors know where these men live, as well as the postoffice and mail route of each. This list is then checked over carefully, not by clerks or stenographers, but by the boss himself. He wants to know. Thus he not only makes sure that the present subscribers are checked off this special list, but he becomes familiar with the names and addresses of those who do not take his paper. Having thus secured the list of prospects, he uses the plan of sending sample copies to get them all acquainted with his paper. Samples are not sent out promiscuously or at a loss, but they go to a certain part of his county for three weeks, and then to other districts. With the first copy the prospect receives a circular letter from the publisher stating that such samples are being sent to him for three weeks, and asking that he give attention to the paper and note its many excellent qualities. With this circular letter is also a subscription order, a coin holder and a return addressed envelope — all to make it as easy as possible for the prospect to complete the deal thus suggested. To make this mailing of such circular letters and other accessories easy and prompt, the office girl is required to have all of such material placed in envelopes and filed in a drawer where they can be picked out, addressed, stamped and sent on their way as easily as the paper itself is sent.

That this plan gets steady results and is worth more than its costs is evidenced by this publisher's success and his personal testimony. But he goes further than all this. He has his office girl go over the paper, or does so himself, after each issue is printed and note therein the names mentioned in the local and county news. Here is where his own knowledge of his list comes

in. By his constant checking and study of the list he knows just what names are not on his list as subscribers. Sample copies are then sent to the names thus mentioned who are good prospects, and the result is splendid. But he goes even further than this. By his knowledge of the subscription list and through personal solicitation and visitation all over his county in previous years, he knows when he meets a man whether that man is a subscriber for his paper. He can thus have the advantage of the man who is not a subscriber, and pleasantly meeting him he can say, "Mr. Blank, you are not a subscriber to my paper. Why don't you try it a while?" The prospect is thus put right on the defensive, and has to make excuses, but generally he surrenders. It is not as though the editor and publisher did not know he was not a subscriber and had to say: "By the way, Mr. Blank, do you take the *Banner*?" which gives Mr. Blank a chance to evade the issue or get in his excuses before being asked to subscribe. The psychology of the situation is in favor of the publisher who knows his man and all about him before he makes his attack.

The essence of this subscription plan is the list of names all over the county; then the knowledge the proprietor has concerning his subscribers, and the prospects gained from study of and checking over this list himself; then having everything convenient to send sample copies when such samples will do the most good, and at the same time giving the prospect all the conveniences necessary, except the stamp, to mail his subscription in. A blank check, with space to write in the name of the town and bank, might well be added to this equipment, for nowadays few prospects worthy of being considered in a subscription campaign are without checking accounts.

We are presenting this as an actual working system for gaining a good, permanent and paying subscription list — not a theoretical system. It is a plan that has made good. Try it.

Thirty-Two-Page Advertisement for One Firm.

The biggest thing we have seen in the way of a local merchandising advertising stunt comes from San Jose, California, where the *San Jose Mercury-Herald*, on November 22 last, issued a fifty-two-page edition, thirty-two pages of which was display advertising, all for one mercantile firm — the L. Hart & Son Company. San Jose is a city of 55,000 people, in close enough proximity to San Francisco to feel the competition of that big city. However, this San Jose firm seems to have developed an immense business by advertising and by progressive merchandising, the most pretentious example of which is this thirty-two pages of advertising in a regular issue of the home paper. A photo-reduced copy of the entire thirty-two pages is at hand, and shows that the quality and character of the advertising are fully in keeping with the size of the stunt thus pulled off by this wonderfully enterprising firm. As the *Mercury* is an eight-column sheet, with twenty-inch columns, it will be seen that the amount of advertising thus run in one issue by this firm was 5,120 inches. This at the regular rate of 70 cents per inch would have made the firm's outlay for this one stunt \$3,584. The *Mercury* editorially comments on this achievement in advertising by Mr. Hart as being perhaps the largest ever pulled off by one advertiser anywhere in the United States. And, that other publishers may not view the achievement as freakish and impossible of reproduction in their own fields, we quote the last paragraph of the *Mercury's* editorial:

"If Mr. Hart feels a trifle elated as he contemplates his achievement, the *Mercury-Herald* feels precisely the same way, for such a space at so great a cost points infallibly to but one conclusion — that the secret of mercantile development in this county lies in a close relation to the men and women who read this paper, and there are so many thousands of them that even a small percentage of their trade is sufficient to insure the success of any investment or interest in this valley. If any one doubts this, let him ask Mr. Hart."

Observations.

The Texas Editorial Association is composed of all persons who have been actively engaged in newspaper work in Texas for thirty years or longer. There are no dues, and every person on completing his thirty years' continuous service automatically becomes a member of the association.

Many editorial and newspaper conventions are being held over the country this time of year. It pleases the writer to note they are quite generally strictly business conventions, not



The Marshall (Minn.) *News-Messenger* does not do things by halves. When it came to getting out a "booster" edition, the publishers ordered this specially drawn cover, which tells the story much quicker and better than words, besides adding class and value to the issue.

hilarity programs. In fact, the print-paper situation and help problems nowadays take almost all the hilarity out of the average publisher.

We find there is a quite general disposition among the owners of combination newspaper and job printing plants to adopt the Franklin Price List as an aid and a guide in their printing business. As job printing is a necessary and a very important part of the business of shops in small cities and towns where newspapers are published, there is hope for a more profitable future for all of these because of this price list. As we have occasionally remarked, and in some cases have proved, almost half of the combination newspaper and job printers of the country have been losing money in their job departments and do not know it. And from our observation we feel safe in claiming also that one-half of the strictly job printing plants of the country have been losing money. The job shop in connection with the small newspaper is a necessity in that it employs workmen who have time for job printing "after the paper is out," but there is no possible excuse for such a shop losing money on its product.

Iron River-Stambaugh Reporter, Iron River, Michigan.—Excellent press-work is the outstanding good feature of this publication, although the large amount of interesting local news carried is worthy of much praise. As a rule the advertisements are effectively arranged and displayed, some, in fact, being exceptionally good. Others, however, are faulty—in appearance at least—because different shapes and styles of type are combined in them. Make up of advertisements on the inside pages is not good, they being placed without any semblance of order, sometimes cutting the reading matter of the pages up into little groups and patches without connection with other groups. The pyramid make up, if followed, would enhance the appearance of the paper considerably, and we are quite sure that it would prove popular with readers and thereby profitable to advertisers, for, undeniably, the advertiser gains with every increase in popularity of the paper with its readers. The pyramid make up consists in grouping all the advertisements of a page in the lower right-hand corner, the largest advertisement being placed in the corner, with the smaller ones arranged at the side and top of it in such a way as to form a triangle as nearly as possible. The line of demarcation between advertisements and reading matter, in a general way, would be a line from the lower left-hand corner of the page to the upper right-hand corner. This grouping of advertisements masses the reading matter toward the upper left-hand corner, where it is natural for the reader's eye to fall first when turning to a new page. It enables him to read the news without interference from advertisements, after which he is in a better frame of mind to give the advertisements undivided attention. To insist that an advertisement can compete with news matter for attention is folly as a general rule. Therefore, it seems good tactics to cater to the reader by giving him what he wants first—and when he is through with what he most cares for, the chances of the advertisements receiving his concentrated attention are immeasurably strengthened.

PERHAPS the most interesting paper received in many months was the "100th Anniversary Edition" of the *Arkansas Gazette*, Little Rock, which was founded in 1819. The number is in magazine form, the page size being 11 by 17 inches. There is a striking cover in colors, in a center panel of which a maiden labeled "Arkansas" holds the State seal. At the top and sides of this panel are illustrations depicting the State's leading industries, while below two youths clothed in garments of medieval style hold between them the birthday cake with lighted candles. At the top of the design as described the title of the paper and the date line appear. The text is made

a publicity way, they create an effect that no one could be proud of. Being by far the least attractive of the five advertisements, and having no advantage over any of the others in an advertising way, we will eliminate the advertisement of the *News-Palladium* at the start. Somewhat more inviting to the eye than that advertisement is the one from the *Herald-Press*, but it

TOWNSEND CASH CO.
BENTON HARBOR, MICH.
GOING OUT OF BUSINESS
SALE
THIS ENTIRE \$35,000
Stock of Men's and Boy's Clothing, Furnishings, Shoes and Fixtures have been purchased by LOPKER BROS. of St. Joseph, Mich., and will be sold at its present location next to the Farmer's and Merchants' Bank, Benton Harbor, Mich.
REGARDLESS OF COST OR VALUE
Store has been leased to the F. W. Woolworth Co. 5 and 10 Cent Stores and we must vacate this store by Jan. 1st, hence come early and get your share of the big values. Entire stock and fixtures must be sold by Jan. 1st. Prices on the opportunity. Stock up for a year or two. Prices on clothes and furnishings next year will be almost double.
Sale starts Monday, Dec. 1st, 9 A. M.
25 CLERKS WANTED
Remember the location next to the F. & M. Bank
Benton Harbor, Mich.

From Berrien Springs (Mich.)
Era.

TOWNSEND CASH COMPANY
BENTON HARBOR, MICH.
GOING OUT OF BUSINESS
SALE!
THIS ENTIRE \$35,000.00 STOCK
of Men's and Boy's Clothing, Furnishings, Shoes and Fixtures have been purchased by LOPKER BROS. of St. Joseph, Mich., and will be sold at its present location, next to the Farmers & Merchants National Bank, Benton Harbor, Mich.
REGARDLESS OF COST OR VALUE
Store has been leased to the F. W. Woolworth Co. 5 and 10 Cent Stores, and we must vacate this store by January 1st, hence come early and get your share of the big values. Entire stock and fixtures must be sold by January 1st. Now is the opportune time to stock up for a year or two. Prices on clothes and furnishings next year will be almost double.
Sale Starts Monday, Dec. 1, 9 a. m.
25 CLERKS WANTED
Remember the location, next to F. & M. National Bank, Benton Harbor, Mich.

From Benton Harbor (Mich.)
News-Palladium.

is weak in display—speaks somewhat monotonously, as it were—because there is scarcely enough distinction between the important display lines and the subordinate matter. All the type is of good large size, however, which would be a point in its favor if it did not handicap the display, and the advertisement has possibly the best border of any in the lot. We could not consider it the best, however, and will therefore eliminate it from consideration, although excellent judgment has been exercised in the selection of points for emphasis. Emphasis is stronger in the *Era* advertisement than in either of those previously mentioned, but it is ugly, the result of a mixture of type faces throughout—even in the opening paragraph of text. If it

TOWNSEND CASH COMPANY
Benton Harbor, Mich.
GOING OUT OF BUSINESS
SALE
THIS ENTIRE \$35,000 STOCK OF MEN'S AND BOYS'
Clothing, Furnishings, Shoes and Fixtures have been purchased by LOPKER BROS. of St. Joseph, Mich., and will be sold at its present location next to the Farmer's and Merchant's Bank, Benton Harbor, Mich.
Regardless of Cost or Value
Store has been leased to the F. W. Woolworth Company 5 and 10 cent Stores and we must vacate this store by January 1st, hence come early and get your share of the big values. Entire stock and fixtures must be sold by January 1st.
Now is the opportune time to stock up for a year or two. Prices on clothes and furnishings next year will be almost double.
Sale Starts Monday, Dec. 1st, 9 a. m.
TWENTY-FIVE CLERKS WANTED
Remember the location next to Farmer's and Merchant's Bank, Benton Harbor, Michigan

From St. Joseph (Mich.) *Herald-Press*.

TOWNSEND CASH COMPANY
BENTON HARBOR, MICH.
GOING OUT OF BUSINESS
SALE
THIS ENTIRE \$35,000.00 STOCK
of Men's and Boy's Clothing, Furnishings, Shoes, and Fixtures has been purchased by LOPKER BROS. OF ST. JOSEPH, MICH., and will be sold at its present location next to Farmers' and Merchants' Bank, Benton Harbor, Mich.
Regardless of Cost or Value
The Store has been leased to the F. W. Woolworth Company 5 and 10 Cent Store and we must vacate by January 1st; hence come early and get your share of the big values. The entire stock and fixtures must be sold by January 1st. NOW is the opportune time. Stock up for a year or two. Prices on Clothes and Furnishings next year will be almost double.
Sale Starts Monday, December 1st, 9:00 A. M.
25 CLERKS WANTED
Remember the location—next to the F. & M. Bank, Benton Harbor.

From Watervliet (Mich.) *Record*.

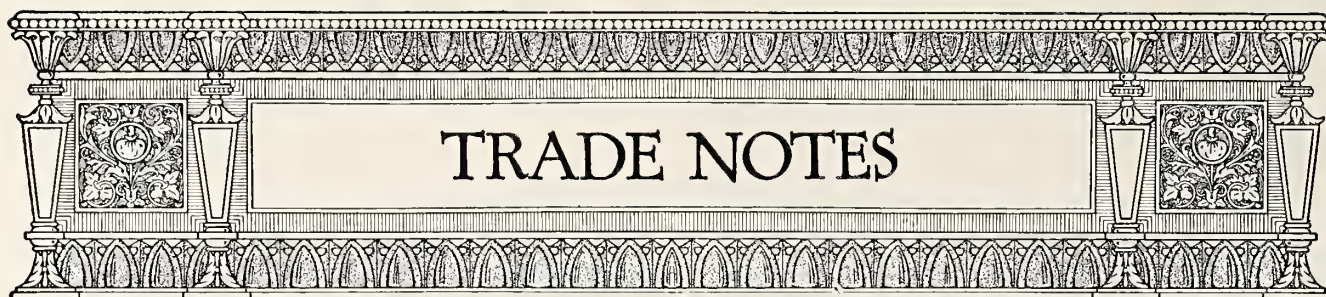
TOWNSEND CASH CO.
BENTON HARBOR, MICHIGAN
GOING OUT OF BUSINESS
SALE
THIS ENTIRE \$35,000.00 STOCK OF MEN'S
AND BOYS' CLOTHING, FURNISHINGS, SHOES AND FIXTURES HAS BEEN PURCHASED BY LOPKER BROS. OF ST. JOSEPH, MICHIGAN AND WILL BE SOLD AT ITS PRESENT LOCATION NEXT TO THE FARMERS AND MERCHANTS BANK, BENTON HARBOR, MICH.
REGARDLESS OF COST OR VALUE
STORE HAS BEEN LEASED TO THE F. W. WOOLWORTH COMPANY, 5 AND 10 STORES AND WE MUST VACATE THIS STORE BY JANUARY 1. HENCE COME EARLY AND GET YOUR SHARE OF THE BIG VALUES. ENTIRE STOCK AND FIXTURES MUST BE SOLD BY JANUARY 1. NOW IS YOUR OPPORTUNE TIME TO STOCK UP FOR A YEAR OR TWO. PRICES OF CLOTHES AND FURNISHINGS NEXT YEAR WILL BE ALMOST DOUBLE.
SALE STARTS MONDAY, DECEMBER 1ST 9 A. M.
25 CLERKS WANTED
REMEMBER THE LOCATION—NEXT TO F. & M. BANK
BENTON HARBOR, MICHIGAN

From Eau Claire (Mich.) *Journal*.

up largely of historical and promotional matter, amply illustrated throughout by half-tones and line engravings, which are satisfactorily printed, considering that cheap news stock was employed. Many display advertisements are interspersed throughout the text, and these, on the whole, are well handled typographically. A sixteen-page insert in rotogravure contains interesting illustrations under the title "Little Rock in the Long Ago." Altogether it is a most creditable publication, giving an excellent impression of that growing Southern State and constituting a most effective bit of good-will advertising for the *Arkansas Gazette*.

L. B. VOKE, Eau Claire, Michigan.—The five full-page advertisements, set from the same copy, and published in five different papers, afford an interesting comparison, although, as a matter of fact, there is not a great choice between them. Furthermore, none of them is such as could be called "good." Fortunately, the most pronounced fault is something which the designers doubtless could not control—that is, type selection. The wood-type faces in the advertisements from the *Herald-Press* and the *News-Palladium* are positively ugly, and, while these styles function, perhaps, in

contained any particular merit in a publicity way we might excuse its bad appearance, but it does not; therefore it can not be considered best. This leaves the advertisements from the *Journal* and *Record*, of which the former is doubtless the more inviting to the eye. In this advertisement the display stands out quite effectively, because of the subordination of the less important matters, but, unfortunately, the text matter is set in capitals throughout. These are difficult to read, and there is also a needless underscoring of display lines. The border represents a lot of work which does not contribute in the least to effectiveness in the advertisement. The writer, on cursory examination, feels that the *Record* advertisement is best, all things considered. The display at the top is much stronger than it need be, but it will compel attention quicker than the others and will probably impress readers with the importance of the sale more than the others. Furthermore, the subordinate matter is in better taste and easier to read. Understand, as stated at the beginning, none is in the least praiseworthy, and the writer does not insist that the one his rather hasty examination makes appear worthy of first honors is the best of the specimens submitted for review.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Chicago Supplymen's Club Elects.

The Printers' Supplymen's Club of Chicago recently celebrated its sixth anniversary with a dinner and annual election of officers. The new officers are: C. P. Evans, president; I. J. Anderson, vice-president; Charles H. Collins, secretary; Will S. Menalin, treasurer. Plans are being put forward for increasing the interest and membership for the ensuing year.

The Holmes Press in New Home.

Friends of The Holmes Press, Philadelphia, will be interested to know that this concern has completed the removal of its plant and offices to the Gilbert building, at Juniper and Cherry streets — just across the corner from the old location. In these larger quarters the company will be better able to meet the demands of its increasing business.

John Clyde Oswald.

With the new year John Clyde Oswald became vice-president and a director of the Preston Trading Company, paper merchants. He also became president and a director of the National Paper Trades Exchange, Incorporated, which publishes *Paper & Ink*, a new publication. Mr. Oswald continues as president of the Oswald Publishing Company, the publishers of *The American Printer*. His new office is in the Aeolian building, New York.

Mr. Oswald is an alumnus of THE INLAND PRINTER, where he has many friends, who join with others in wishing him success in his new undertakings.

Printing Crafts Building Planned for Detroit.

One of the most modern buildings in the world given exclusively to the use of printing is to be built in Detroit. THE INLAND PRINTER is informed by the secretary of the Typotheta-Franklin Association of Detroit that the plan is still in its formative stages and will require some financing before active operations can begin. Plans have been laid for the erection of a structure to cost about \$1,500,000 and to have the name of the Printing Crafts building.

The type of construction for this building will be fireproof. The entire frame is to be of reinforced concrete, with reinforced walls for all elevator shafts and stairways. All enclosed doors and windows will also be of fireproof construction. The flat slab type of construction is designed to take care of the heaviest loads used by the printing and

allied industries. The supporting columns will be so arranged that they will accommodate the largest flat-bed and lithographic presses.

"Larry" Bennett Dead.

Lawrence L. Bennett, well known to many of the readers of THE INLAND PRINTER, and for more than fifty years associated with Charles Eneu Johnson & Co., printing ink manufacturers, died in Philadelphia, December 26, 1919. Death was due to pneumonia, following an illness of only three days. Mr. Bennett was seventy years old.

On April 26, 1919, Mr. Bennett celebrated his fiftieth anniversary as a salesman for Charles Eneu Johnson & Co. He entered the employ of the firm in 1869, and after a brief service as bookkeeper for the company he was made a salesman. At that time Mr. Johnson and Mr. Bennett were the only salesmen for the establishment. Mr. Bennett was best known to the trade in the East.

Memorials in Sinclair & Valentine Offices.

The Sinclair & Valentine Company has just placed on the walls of its offices two bronze tablets; one in the entrance hallway records: "Sinclair & Valentine Honor Roll. Dedicated to the employees of this company who answered their country's call in the great world war." Twenty-seven names follow this. On the outer wall near the entrance is the other bronze tablet: "This business was established by Francis MacDonald Sinclair, 1865-1918, and Theodore Searing Valentine, 1844-1915, November 30, 1890."

Mr. Valentine was, however, in the ink business for many years before associating himself with Frank Sinclair.

World Journalists to Meet.

The Press Congress of the World will meet in Sydney, New South Wales, Australia, during October, 1920. Members of the congress and their friends have been invited to assemble in Sydney about October 15, 1920, preparatory to the session being officially opened on Monday, October 21. It is probable that the sittings will extend over about ten days.

Membership is open to all persons engaged in any branch of press work — literary, art, commercial, mechanical — and those desirous of participating are requested to communicate as early as possible with Mr. Niesigh, official secretary of the congress, Premier's office, Sydney.

The congress will most likely take the form of an aggregation of conferences, each representing a particular interest in press work and publications, but an important feature will be the special facilities afforded British and foreign journalists to acquaint themselves at first hand with Australia and its people. Dean Walter Williams, of the School of Journalism of the University of Missouri, is president of the congress.

E. W. Wiese Passes Away.

As these pages go to press we receive the news of the recent death of E. W. Wiese, western manager of the E. C. Fuller Company, with offices at Chicago. More complete details will be published next month.

A. Laurence Smith Resigns From Union Paper & Twine Company.

The closing of the old year will long be remembered by the present employees of the Union Paper & Twine Company, owing to the resignation, on December 31, 1919, of A. Laurence Smith, who has been general manager of the Michigan company since its organization in 1907. Mr. Smith was presented with a mahogany desk and chair by the employees who were present, and all were unanimous in wishing him every success in his new venture. Although he is severing his connection with the wholesale paper business, he will still be closely allied with it in his new occupation — the manufacture of envelopes.

James T. Igoe Company Succeeds Cahill-Igoe Company.

Of more than passing interest to members of the printing and allied trades is the announcement that Cahill-Igoe Company, Chicago, is superseded by James T. Igoe Company, effective January 1, 1920. Stress is laid upon the fact that the change applies to the name only, the personnel of the organization remaining in all respects the same.

One effect of the new title will be to more closely identify with the activities of the concern James T. Igoe, who has long been its guiding spirit, and who is widely known not only to the trade but to the general public. His sound business methods and aggressive policies, which have contributed much toward establishing the printing industry upon a firm foundation, have won the approval of his fellow craftsmen.

Work of Nicholas Quirk Receives Award From Far Away Nippon.

Nicholas Quirk, whose work in wood engraving is now well known to the readers of *THE INLAND PRINTER*, was recently honored by the Nippon Bijitsu Kyokwai of Ueno Park, Japan, being awarded a bronze medal for his wood engraving of the portrait of the late Theodore Roosevelt. The engraving was made from the original photograph, approved and autographed by Colonel Roosevelt for that purpose. Col. Edward B. Clark, U. S. A., former Washington correspondent of the *Chicago Evening Post*, and intimate friend of Colonel Roosevelt, says this is the most characteristic of any picture of his departed friend.

Mr. Quirk has received a large number of letters from notables all over the world, expressing appreciation of his engraving. Among these letters, which Mr. Quirk naturally prizes very highly, is one from Buckingham Palace, England; one from the private secretary of Admiral Lord Beresford, of England; one from the Royal Palace of Brussels, Belgium; one from the secretary to former President Poincaré, of France, and one from the King of Italy, sent through the local Italian consulate.

For the benefit of our readers who are interested in wood engraving and especially in the work of Nicholas Quirk, we are reproducing the prize-winning engraving in these columns.

New Advertising Agency Announced.

Herold-Garber Company, which will specialize in direct advertising campaigns, with offices in New York and Detroit, has announced its organization. The president is Sam M. Garber, formerly with Evans-Winter-Hebb, Detroit. Mr. Garber will have charge of the Detroit office, which has been opened at 328 Broadway Market building. The vice-president is Don Herold, a New York magazine and advertising writer. Fred B. Johnson, a former Indianapolis newspaper man, is a third member of the new company. The Herold-Garber Company will handle direct-by-mail campaigns completely, including planning, designing, writing, printing, engraving and mailing. The New York office will be opened within a short time.

Latham Automatic Registering Company Reorganized.

The Latham Automatic Registering Company has recently been reorganized, and officers have been elected as follows: Carl R. Latham, president and treasurer; Ellis C. Latham, vice-president; Charles J. Kanera, secretary and general manager.

After twenty years of service in printing plants, Mr. Kanera seven years ago left the Manz Engraving Company, in which plant he had held the position of pressroom fore-

man. Entering the selling field of the Latham Automatic Registering Company, which up to that time had operated only in the Eastern States, he took up the sale of the Latham plate-mounting and registering system, until then little known in the Middle West, and has built up a large business, to the extent that some of the largest plants in the Middle States have standardized on this system. At the time of the death of H. H. Latham, the

pany, and its predecessors, the MacKellar, Smiths and Jordan Company, and tendered a dinner to the heads of the various mechanical departments and his associates in the ware room to celebrate the event. The invited guests, as an evidence of their close friendship and high esteem, and to commemorate the anniversary of his long continued service, presented Mr. Morley with a beautiful electric floor lamp.

Mr. Morley early in life became an employee of the MacKellar, Smiths and Jordan Company, and by earnest and conscientious effort in the discharge of all duties assigned to him earned the good will and approbation of his employers, and when an opening presented itself to take charge of the city sales department Mr. Morley was selected for the position. After the American Type Founders Company succeeded the earlier concern he was asked to continue as the head of this department. This long term of service brought him in close touch with the printers of Philadelphia, and it is said Mr. Morley has a wider and closer acquaintance with the employing printers of Philadelphia than any other person catering to their requirements.

Mr. Morley is affable in manner, easy to approach, and his patience and readiness to impart information concerning trade matters have endeared him to all who have sought his assistance.

First Convention of National Trade Composition Association.

On Thursday, December 11, 1919, representatives from a number of Middle Western cities assembled in Chicago for the purpose of discussing the advisability of forming a national organization of trade composition houses. As a result of this meeting

the National Trade Composition Association was formed, and officers selected to carry on the work of preliminary organization.

The convention committee has selected Thursday and Friday, February 12 and 13, as the dates on which the first annual convention will be held. Chicago has been chosen as the convention city, with the LaSalle Hotel as headquarters. The association at its convention will effect a permanent organization, adopt its constitution and by-laws, and take whatever steps may be necessary to promote the objects of the organization. These objects have been set forth in a preliminary way as follows:

To encourage and foster a feeling of friendship between members; to promote just and equitable business practices; to devise a cost system applicable to the trade composition plants and to issue a composite cost sheet; to establish uniform systems of measurement, handling of metal, trade customs, etc.

All concerns engaged in the setting of machine composition for the printing trade are eligible to membership, and are urged to send representatives to the convention.



Theodore Roosevelt

Engraved on wood by Nicholas Quirk, from original photograph approved and autographed by Colonel Roosevelt for this purpose.

former president of the company, Mr. Kanera was appointed general manager, with headquarters in Chicago, and he reports that the company's business has this past year been doubled over any previous year in its history.

Mr. Kanera has been fortunate enough to secure the services of a very able man, James J. Walsh, formerly in charge of the lock-up department of the Faithorn Printing Company. With twenty years of experience in some of the largest plants in Chicago, Mr. Walsh has proved himself an efficient salesman and an expert demonstrator. Both Mr. Kanera and Mr. Walsh, being practical men and having many years of experience, are always ready to lend a helping hand to the printer and are able to render efficient service.

Fifty Years of Service.

George Lane Morley, the present head of the city sales department of the American Type Founders Company, at Philadelphia, on December 20, 1919, reached the fiftieth anniversary of his connection with the com-

Miller Saw-Trimmer Company Banquets Salesmen and Erectors.

The 1919 convention of salesmen and erectors of the Miller Saw-Trimmer Company was held at the main office and factory, Pittsburgh, December 29 to 31, inclusive. The program for the occasion was in the form of a theater program, presenting "The Salesmen's-Erectors' Convention, 1919, a serious drama in seven acts and nine scenes." The "cast" included the officers and department heads, district managers and "chorus"

asphalt-saturated wool felt and surfaced with crushed mica. Placed on wood or concrete floors where workers stand, it protects against dampness and cold, lessens fatigue, absorbs shock, and insulates against electricity.

New "Goes" Stock Certificates.

THE INLAND PRINTER has recently received a package of the latest productions of the Goes Lithographing Company. The most recent publications include two sizes of blank stock certificates in a "gusher" design, especially suited for organizations connected

Better Lighting in Printing Plants.

The proper lighting of printing plants, especially in the pressroom, is one of the problems continually met by printers. In modern office buildings it is not always possible to have daylight throughout the plant. The next best thing is a system of illumination which will approximate daylight. For practical purposes the blue glass reflector gives an excellent light. A comparison with the usual illumination shows how clear and white it is. A few "daylight" lamps placed in the pressroom will save the



Miller Saw-Trimmer Company's Banquet.

(salesmen and erectors). In addition to the usual conferences and banquet, the new 8 by 12 Miller feeder, recently perfected, was demonstrated by the general manager. We are reproducing in these columns a photograph of those present at the banquet.

Make Your Workmen More Efficient.

In the construction of modern buildings, with the consequent change from wooden floors to those of concrete or other fireproof material, employees are often required to stand on hard floors, this resulting in decreased efficiency and a loss to employers. The non-resilience and cold of these floors have, in some cases, induced flat feet and rheumatism. Uncomfortable workmen or sick workmen mean losses to the employer in the quality and quantity of production. The use of a composition mat in front of every machine or frame in the plant will, at a trifling cost per month, provide the workmen with comfort and will greatly increase their physical welfare. A workman standing on such a mat is using his normal vitality in his work. Because the hardness and cold of the floor are overcome, he is healthier and happier — a more efficient and profitable man. The "Ezola" mat, manufactured by the Philip Carey Company, 516-536 Wayne avenue, Lockland, Cincinnati, Ohio, is a flexible strip made of tempered asphalt compound protected by layers of

with the oil industry, since the gusher is symbolic of that industry. In order to meet the demand for a form showing the percentage of stock paid for in cash, property, service or expense, dates paid, etc., the Goes people have introduced their new "blue-sky law" certificate. Farmers' organizations have become more numerous of late years, so that demand is being taken care of with a new farm certificate. A blank improvement bond, suitable for municipal improvements, completes the samples submitted. Printers who have occasion to turn out work of this nature will do well to communicate with the Goes Lithographing Company, 42-48 West Sixty-first street, Chicago.

Norman S. Githens Assistant Linotype Publicity Manager.

Norman S. Githens, who for the last four years has been a member of the publicity department of the Mergenthaler Linotype Company, has succeeded H. Frank Smith, resigned, as assistant manager of the department. Mr. Githens has spent several years in advertising agencies in New York city. Just before joining the linotype publicity staff he was advertising manager of the Times Square Automobile Company.

Although the new assistant manager is a young man, his broad advertising experience, coupled with individual force of character, amply qualifies him to fill this responsible position with success.

pressman's time, since there will be no need to walk to a window to get the proper light on a printed sheet. The "Tru-Da" lights are manufactured by the National X-Ray Reflector Company, 235 West Jackson boulevard, Chicago. Printers who wish to overcome their lighting troubles should write to this firm for a copy of the recent folder, which describes the lamps in detail.

Joseph J. Dallas Joins Monotype Organization.

A banquet was tendered to Joseph J. Dallas at the Quincy House, Boston, on January 11, 1920, on the occasion of his resignation as New England organizer for the International Typographical Union, which took effect January 1, 1920. It was a purely personal affair, attended and promoted alike by publishers and employees, both of whom had benefited by Mr. Dallas' good offices in the settlement of controversies, both contemplated and actual.

Mr. Dallas' new affiliation is with the sales organization of the Lanston Monotype Machine Company. Two hundred of his friends assembled to wish him the greatest success in his new undertaking.

The principal speaker of the evening was Charles H. Taylor, Jr., publisher of the *Boston Globe* and an official of the American Newspaper Publishers' Association. Mr. Taylor paid high tribute to Mr. Dallas, and emphasized the fact that although he

represented the employees, the publishers always had the highest confidence in his integrity.

Among other speakers of the evening were Charles Smith, representing President Scott of the International Typographical Union; Nate Newman, a dealer in printing machinery, New York; Norman A. McPhail, treasurer of the Atlantic Printing Company, Boston, who was chairman of the meeting; B. G. Brady, chairman of the Apprentice Committee of the International Typographical Union; Francis A. Corley, president Franklin Typographic Society.

Annual Dinner of Poor Richard Club.

The Poor Richard Club, an organization of advertising men in Philadelphia, held its annual dinner and festivities on Thursday evening, January 15. The committee in charge introduced several novel features and surprises from "before soup to after nuts — and midnight." There was an advertising exhibit — not a cut-and-dried, inanimate display of posters, circulars and booklets stuck around the walls, but a live, animated exposition of made-by-Poor-Richard advertising. There were actual machines in operation, making real products.

The officers for 1920 are as follows: Edwin S. Stuart, president; Karl Bloomingdale, first vice-president; Cyrus H. K. Curtis, Richard A. Foley, Harry T. Jordan, W. F. Therkildson, vice-presidents; Jack Lutz, secretary; J. M. Fogelsanger, treasurer.

St. Paul Plan of Training Apprentices.

The printing industry requires intelligent workmen in the composing room if the

does not supply the essential food for his development in technology. The aim should be to link up mechanical and technical training in order to produce none but efficient journeymen for the printing industry.

Attendance shall be obligatory, and any employer failing to comply with this agreement shall forfeit his right to employ an apprentice. Classes shall be between the hours of 8 A. M. and 5 P. M., and shall be on the



Allentown High School Print Shop.

Note the well-lighted room, the modern stitcher, the up-to-date lock up stone, and the efficient arrangement of the alleys.

Recognizing this fact, a plan has been agreed upon by the St. Paul Typothetae and St. Paul Typographical Union to bring about the results. Briefly stated, the plan is this:

All registered apprentices shall, within one year of starting their apprenticeship, attend a vocational training school, designated and approved by the Joint Apprentice Committee. Classes shall be held not less than twice a week for a period of six months, and shall be of a duration of not less than three hours each.

All apprentices, after serving not less than two and one-half years, shall take up and

employer's time. Failure of any apprentice to attend any session shall be at once reported to the secretary of the union and to his employer, whose duty it shall be to punish the offender by deducting not less than four hours from his wages for each offense.

In the event of an apprentice making such progress in his studies and craftsmanship as to warrant this committee to recommend him as qualified for journeymanship, the employers concerned in the foregoing plan pledge themselves to pay such apprentice full journeyman's pay, beginning with the last three months of his apprenticeship term, as a reward for exceptional progress.

A Progressive School of Printing.

One of the most progressive schools of printing which have come to the knowledge of *THE INLAND PRINTER* is located at Allentown, Pennsylvania, a part of the city high-school system. One of the great faults with the average printing school run as a part of the high school is the lack of adequate equipment. A glance at the accompanying half-tones will prove to the satisfaction of our readers that the pupils at Allentown are particularly favored with a modern plant, well equipped for learning "the art preservative of all arts." It will be seen that the equipment is better than is ordinarily seen in a school printing plant, or even in some commercial plants.

In a recent letter from Chester A. Lyle, the instructor, we are informed that the enrolment has grown from the two students who started three years ago to twenty-seven in the present class. The boys are producing a high grade of work under the able tutelage of their instructor. An extended review of some of their product will be found in the Specimens department of our January issue. *THE INLAND PRINTER* forms an important part of the reference library of the school. As Mr. Lyle states, it is indeed a pleasure to see the interest the boys take in their work.



Pressroom and Bindery Equipment in High School Print Shop.

Chester A. Lyle, the instructor, is seen at the extreme right. In three years the enrolment has grown from two to twenty-seven students.

printed page is to carry its message to the reading public in an artistic and convincing manner. It therefore should be the aim and object of every employer to so train the apprentice boy that he will absorb all the intricate phases of his vocation during his apprenticeship term. The composing room alone does not offer facilities for the boy to acquire the fundamental knowledge of typography. Shop training provides the necessary mechanical details for the boy to learn, but

pursue the studies of the I. T. U. course, completing not less than fifteen lessons before the end of the fourth year, and the remainder of the thirty-six lessons before being granted their journeymanship. This course is to be conducted by the vocational training department of the St. Paul public schools, and shall be given under the supervision of the Joint Apprentice Committee and in a manner as directed by it. It is hoped that the new plan will prove successful.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

PRINTERS' JOB AND RECORD BOOK, full cloth binding, heavy A-1 grade paper; handles 420 jobs; price, \$2 postpaid; money refunded if not satisfactory. J. CHAS. KEEGAN, Dept. D, Skaneateles, N. Y.

EARHART'S COLOR PRINTER—Rare book, finest issued on color printing; best offer over \$10 received in February. B. F. H., 2208 Fletcher street, Anderson, Ind.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE—In compliance with Section 30-B, Constitution, and By-laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-laws, receipts, blank applications, etc., as needed during the year 1920, are invited. Specifications and conditions will be furnished on application to W. A. FRASER, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1920 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 31, 1919.

WANTED—Larger opportunity by man of 40, now interested in 5 press job plant; 20 years' experience in printing and newspaper work; know costs, estimating, buying, selling; clean habits, good personality, mature judgment; war work has proven can handle men. What have you to offer? F 40.

FOR SALE—Print shop located in the city, known as the "workshop of the world"; modernized; output \$100,000 per year; now working to capacity; established trade name with large line of customers; owner has other interests requiring his attention. BOX 406, Pittsburgh, Pa.

WELL-EQUIPPED PRINTING PLANT, located in a hustling city of 125,000 in central Illinois; established 50 years; the organization contains a corps of the finest skilled artisans obtainable; best reputation for extra fine colorwork; volume \$75,000 yearly; bargain at \$27,000 cash. F 41.

JOB PLANT FOR SALE—In south Texas town of 15,000; doing good business; 3 jobbers, stitcher, punch, perforator, practically all new type; only exclusive job plant in Rio Grande valley; no better place for a real plant anywhere; \$4,500 cash. S. BISHOP, Brownsville, Texas.

WORKING PARTNER WANTED or will sell Miller feeder equipped Gordon press plant; plenty of work, prompt pay, good prices, no soliciting; opportunity for two good printers; growing city in Central States, 100,000 population. F 39.

AN EXPERIENCED folding box man who can invest \$10,000 or more to manage and to expand a business established many years; present owner has retired from active management but will continue financial interest; state experience. F 9.

CAPITAL DESIRED to establish a new enterprise for manufacturing a patented private return-address envelope; predominant distribution; Canadian and other foreign affairs, for sale outright. EMMETT H. HOOCK, St. Louis, U. S. A.

WANTED—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

WELL EQUIPPED and long established job office located in New Jersey, within 30 minutes' reach of the heart of New York city; good trade; lots of material; now in operation; can be bought reasonable. F 45.

A BARGAIN—Well-equipped printing plant and flourishing business in booming Ohio town of 40,000; owner wishes to retire because of advanced age and ill health. F 50.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. F 54.

FOR SALE.

FOR SALE—One Stokes & Smith new (was used only 3 weeks) high-speed one-color rotary press, all complete with motor, etc., making 8,000 to 10,000 impressions per hour; suitable for commercial work; will take size sheet 14½ by 17½. ALEXANDER HERZ COMPANY, 160 W. 14th st., New York city.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

**E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK**

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web; one 36 by 48 inch Kidder combination rotary wrapping paper press, printing two colors on top and one color on the reverse side of the web, with roll and sheet deliveries; one Kidder 8 by 12 inch, one-color press; one Kidder angle frame two-color roll feed bed and platen press, and one Kidder 12 by 26 inch two-color printing, cutting and creasing press; two two-color 6 by 6 inch, and one two-color 8 by 12 inch New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

AN OPPORTUNITY FOR SOME ONE — Daily and semi-weekly paper; a money maker; runs 2 linotype machines, good force workmen, circulation 3,000; only paper in town of 5,000, only daily and only Democratic paper in county, eastern Nebraska; owner's health impaired; only reason for selling — too much work for condition of health. M. S. BRIGGS, Plattsmouth, Nebraska.

FOR SALE — Anderson high-speed folder, 22 by 28, 3 parallel folds, 2 and 3 R. angle folds, 1 R. angle and 2 parallel folds, 2 R. angle and 2 parallel folds; 5-wheel Redington counter, etc., serial No. 554, manufactured by C. F. Anderson & Co., Chicago, Ill.; price on application. F. W. HAIGH, 223 Huron st., Toledo, Ohio.

FOR SALE — Goss semi-rotary printing press; prints 8-page 7-column newspaper from flat bed using 46-inch rolls; produces 3,000 complete papers, folded, in one hour; can be seen in operation; a splendid buy. THE WILLIAM FEATHER COMPANY, Caxton bldg., Cleveland, Ohio.

FOR SALE — One complete font of monotype composition mats, 8, 10 and 12 point roman, italic and small caps, No. 37E; also one complete font each, 14, 18, 24 point, roman, display mats No. 37; all in excellent condition. UNION BANK NOTE COMPANY, Kansas City, Mo.

FOR SALE — No. 9 Scott two-revolution press with Dexter feeder attached, price \$2,500; also 42 by 56 Whitlock Premier with Cross feeder attached, price \$3,500; both in good condition and now running. BYRD PRINTING COMPANY, Atlanta, Ga.

GOSS COMET, 4, 6, 8 pages of 7-column paper; press installed last May; for \$4,600 f. o. b. New York State, erected on your floor. PECKHAM MACHINERY CO., Marbridge bldg., New York city.

CHRISTIANSEN FEEDER-STITCHER in fine condition for fine feeders; \$1,000 for quick sale, f. o. b. New York city. PECKHAM MACHINERY CO., Marbridge bldg., New York city.

FOR SALE — Dexter folder with pile feeder, 19 by 25 size, perfect condition; also McCain feeder, new; both machines O. K. in every respect. UNITED DRUG COMPANY, Boston, Mass.

STEREOTYPE PLANT, Standard make, designed for commercial printers; bargain for cash. For particulars address E. O. LOVELAND, 3216 Tracy av., Kansas City, Missouri.

BOOKBINDERS' MACHINERY — New Model National book-sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — Complete job plant: 2 presses, cutter, stitcher, perforator, punch, 125 cases type. PRINTER, 701 Begole st., Flint, Mich.

FOR SALE — One Chambers quadruple folding machine in first class condition. VIRGINIA STATIONERY CO., Richmond, Va.

HELP WANTED.

Bindery.

WANTED — Folding machine operator; exceptional opportunity for a high grade man; we have a strictly modern plant — operating Dexters equipped with Cross feeders, Cleveland with McCain feeder, Anderson — and require high grade production; if you haven't an abundance of folding machine experience back of you, do not apply. In confidence state in detail your experience for the past fifteen years, for whom worked, capacity, length of service, reason for leaving, etc.; state age, married or single, and salary expected; union plant. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

BOOKBINDER WANTED — Man capable of taking charge of small bindery as working foreman; steady employment; good working conditions, excellent climate and living conditions, with substantial house. Apply with references, stating salary demanded, to JACOBS & COMPANY, Clinton, S. C.

FOLDER OPERATOR — Man who can give both quality and quantity; we have first class equipment; we demand first class work and pay first class wages. Give full details in your first letter. THE BURKHARDT CO., 165 Larned W., Detroit, Mich.

WANTED — Paper ruler who is familiar with Hickok automatic feeder, for permanent position. Write the WILLIAMS PRINTING COMPANY, 11 N. 14th st., Richmond, Va.

Composing-Room.

MONOTYPE COMBINATION MAN WANTED — An A No. 1 man to operate keyboard and caster, one who can get out quantity and quality on the better lines of work; best of working conditions, good live city; position permanent to right party; give references and full details in first letter, stating wages you can command to start. EXPRESS PRINTING COMPANY, Connersville, Ind.

WANTED — Working foreman who thoroughly understands high grade commercial and catalog work; one with knowledge of linotype preferred. Give full particulars concerning yourself: age, married or single, wages expected; good wages will be paid to right man. F 33.

WANTED — Foreman to take charge of composing room running around 25 compositors, 2 monotypes, 1 linotype; this is an exceptional proposition for a man who has the ability to make good; give references and state salary expected in first letter; union shop. F 29.

COMPOSITOR WANTED by well established printing concern desiring services of man capable of managing mechanical end of business; to man of ability an opportunity of buying stock is offered. JOHN A. KANE, Bluefield, W. Va.

WANTED — Compositor capable to handle general run of stationery, booklets, ruled forms, etc.; union; non-distribution system; steady position. THE EDWARDS & FRANKLIN CO., Youngstown, Ohio.

HELP WANTED — Compositors and proofreaders. THE DOYLE & WALTZ PRINTING CO., Cleveland, Ohio.

Managers and Superintendents.

FOREMAN-SUPERINTENDENT — Composing room foreman and superintendent of pressrooms; fine opportunity for the right man; state experience, where last employed and salary expected. F 37.

Miscellaneous.

A SMALL PRINTER handling a line of exceptionally high class commercial stationery work in a suburb of New York city has openings for a compositor, a pressman and a paper ruler; competent men, after proving their worth, will be given an opportunity to secure an interest in the Company through an allotment of stock that may be paid for from the earnings of the business. Replies should state age, experience, references and salary required. F 38, care INLAND PRINTER, 41 Park row, New York city.

Pressroom.

AN AMERICAN INSTITUTION, directed by Americans only, offers a good position as working foreman to a capable man who can operate cylinders and jobbers equipped with Miller feeders; an efficient union man, who can handle the situation and produce satisfactory results, will get above scale. F 955.

Proofroom.

WANTED — A thoroughly competent proofreader on general run of work; good proposition; union shop. F 742.

Salesmen.

SALESMAN — Want young man, with printing experience preferred but not absolutely necessary, to represent leading supply and machinery house in Iowa; for such a man who wants to get out of doors, see the State, who can meet printers on their own ground, I have a good opening. Do not answer unless you are honest, sober, hard working and wish permanent position; state references, experience and salary expected. F 31.

YOUNG MAN who has had experience selling bindery work to printers; must have practical knowledge; state qualifications fully. THE BURKHARDT CO., Inc., 165 Larned W., Detroit, Mich.

INSTRUCTION.

LINOTYPE INSTRUCTION — 15 Mergenthalers; day course, ten weeks, \$80; 12 years of constant improvement; every advantage; thorough mechanical instruction. Call, write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

INSTRUCTION WANTED.

JOURNALIST wants help of lady or gentleman expert to perfect himself in proofreading. Address P. O. BOX 109, Chicago.

MISCELLANEOUS.

PRINTERS' HOME-MADE APRONS of quality; save clothing and money by buying durable home-made aprons with special pockets; especially designed for printers; lengths: 27-inch, \$1.00; 36-inch, \$1.25, postpaid. Order now. HOME-MADE APRON CO., D. 13, Carpentersville, Ill.

KEYBOARD WORK wanted, straight or tabular; experienced operators; spools sent by mail — quick service. MONOTYPER, 11 Home Place, Phoebus, Va.

PROCESS WORK — and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

SITUATIONS WANTED.**Bindery.**

BINDERY FOREMAN, first class, practical man, with thorough business experience and good executive ability, wants position. F 950.

Composing Room.

COMPOSING ROOM FOREMAN seeks change; high grade catalogue and general job work; A-1 executive and systematizer, typographical artist; thorough, practical printer; salary is not object for changing, but *good one* must be offered; age 36, union. F 834.

LINOTYPE OPERATOR wishes to make connections with large publishing house; can set English, French, Spanish and German, and is able to translate; can take care of own machine. L. W. M., 3738 Vallejo st., Denver, Colo.

LINOTYPE MACHINIST OPERATOR—20 years' experience on all kinds of work; first class machinist, rapid operator; eight years in present place; references; non-union. F 46.

SITUATION WANTED—High class, capable job and ad compositor of good character wants position with possibility of taking charge; union; in Wisconsin. F 35.

COMPOSING ROOM FOREMAN—Executive 12 years; non-union; married; now employed; desires change. F 47.

Managers and Superintendents.

SUPERINTENDENT-MANAGER desires change; worked from "devil" to superintendent in one of best plants in East; systematic, efficient, hard worker; 20 years' experience; prefer South or Southwest; high class man in very respect and will only consider offers from a high class concern; would consider management of private plant. F 34.

SUPERINTENDENT, lately resigned from the management of a plant of considerable size, is open to an executive position where opportunity will be given to make good; practical job man, machine operator and proofreader; knows how to systematize a plant and operate it successfully at a profit. F 32.

SUPERINTENDENT photoengraving plant; 15 years' experience in largest New York shop; 34 years old, technical school graduate; thoroughly familiar with all branches; will go anywhere. F 48, care Inland Printer Co., New York city.

PRESSROOM FOREMAN desires position with a concern where practical experience on high grade catalogue and color work is necessary; 20 years' experience; references furnished; Middle West preferred; non-union. F 42.

FOREMAN OR SUPERINTENDENT—Capable executive, experienced in the production from start to finish of high grade catalogue, commercial and color work, desires change; good typographical designer; union. F 958.

Salesmen.

ATTENTION, PRINTING MACHINERY MANUFACTURERS—Machinery salesman and C. P. A. desire to establish European agency; salesman, practical printer and well versed in newspaper and job work; speak several languages. All replies confidential. F 49.

Pressroom.

CYLINDER PRESSMAN of 20 years' experience on high grade catalogue and color work wishes to make a change; only permanent position considered; samples of work and references furnished. F 43.

WANTED TO PURCHASE.

WANTED TO PURCHASE—Miehle press in good condition and register, size 43 by 56 inches or larger; also Washington hand press, 30 by 42 inches or larger, for letter press proving; also No. S-1 Harris Automatic in good condition, either card or paper feed. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone, "Barclay 8020."

WANTED TO BUY secondhand Meisel and Kidder flat bed roll presses; what have you to sell in any style of roll printing presses? Address with full particulars THE STANDARD REGISTER COMPANY, Dept. P, Dayton, Ohio, U. S. A.

WANTED—High pressure power hydraulic presses and Sheridan or Friedheim embossing presses, with platens up to approximately 34 by 46 inches; also Hoe matrix roller presses. JOHN A. RHEA, 75-77 Grand st., New York city.

WANTED—15 by 18 single-color Harris presses; Miehle presses in all sizes. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing F 948.

WANTED—An all-size perfecting press, sheet or roll feed, not less than 44 by 64 inches. JERSEY CITY PRINTING CO., 160 Maple st., Jersey City, N. J.

USED SHERIDAN or similar cutter, not less than 38-inch cut, in good condition. Write, giving full information with lowest cash price, to BATTLE CREEK CORSET CO., Battle Creek, Mich.

ENVELOPE MACHINERY—Have you any envelope manufacturing machinery for sale? If so, send all details to F 44.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED—To purchase one secondhand Kelly printing press. THE TENGWALL CO., 2954 Sheffield av., Chicago.

WANTED—A secondhand 50-inch Oswego cutting machine; also a 32-inch F. & L. pebbling machine. F 36.

TWO-COLOR MIEHLE wanted, either 3-0 or 5-0. SOUTHAM PRESS, LIMITED, Montreal, Quebec.

WANTED—Meisel sales book press. State full particulars and best price in first letter. F 25.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

BLOTTERS—LITHO HEADS, LANDSCAPES.
The HEANY-BRYSON Company, Inc., Pittsburgh, Pa.
Sample set 126 stock subjects, \$1 postpaid.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers.

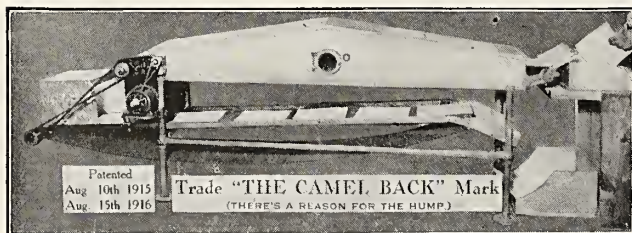
UTILITY HEATER CO., 220 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

**EMBOSSOGRAPHY**

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHR, 240 East 33d st., New York.

Glue Heaters.

GLUE HEATERS—Have your glue ready on short notice and at the proper working temperature. A safe, economical and inexpensive Electric Glue Heater is a good investment. SAFETY GLUE HEATER CO., Faribault, Minn.

Job Printing Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers.

UTILITY HEATER CO., 220 Centre st., New York. Gas machines that stop offset and electric troubles, and are safe for all presses.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

WANTED One 65-inch Miehle Printing Press in good condition; also one number three and two oo; also 2-color Miehle, any size. F 51.



An Ideal Type Wash "AMSCOL"

For removing verdigris and hard inks from type, half-tone cuts, patent blocks and wood type; non-injurious to hands, and a necessity in every print-shop. Free from ether, chloroform or alkali.
Send for free trial sample.

AMERICAN STEEL CHASE CO.
122-130 Centre St., New York

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

New York Office: 21-23 Rose Street. Works: Brooklyn, N. Y.

Avoid delay when in need of repairs by sending orders direct to office.

Diploma Blanks

For all purposes. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS
206 Broadway New York, N. Y.

Manufacturers

of Printing
Machinery
and Supplies

Sell in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling

agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries
for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie
St., Fleet St., London (E. C. 4), England

"A Chain is no Stronger than its Weakest Link"

ROLLERS are the connecting link between the ink-fountain and the type form. Profit or loss on a job depends largely on the proper distribution of ink over the form and continuous operation of the press. Make-ready consumes a large amount of valuable time, stock and operating expenses are costly. Good Rollers will conserve and turn this outlay into a profit. Inferior Rollers will allow the type form to fill up, blur the presswork, and cause so many delays that the job may prove a total loss. Unseasonable, inferior, or worn-out Rollers are the weakest link in the pressroom equipment. Good, pliable, resilient, seasonable Rollers are the riveting link in high-grade presswork.

"Fibrous" Composition is a clear glue and glycerine material, skilfully mixed from carefully tested formulae. Rollers cast from it are resilient, tacky and durable.



Order from the five addresses below

BINGHAM BROTHERS COMPANY

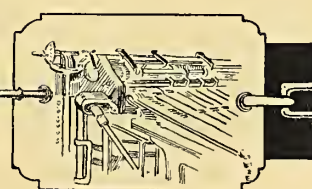
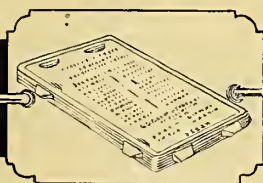
(Founded 1849)

ROLLER MAKERS

NEW YORK (Main Office) 406 Pearl Street
ROCHESTER, 89 Mortimer Street

PHILADELPHIA, 521 Cherry Street
BALTIMORE - - 131 Colvin Street

Allied with
Bingham & Runge Company, East 12th St. and Power Ave., Cleveland, Ohio





Give Us Men

God, give us men in times of stress,
Men to lead us out of the mess
Into which politicians have put us.

God, give us men with foresight strong,
Men to spur us, not prolong
The agony of indecision.

God, give us men with vision bold,
Men of ideals, with power to hold
And point the people to paths of right.

God, give us men above reproach,
Men who dare, and daring coach
Those who follow, to greater things.

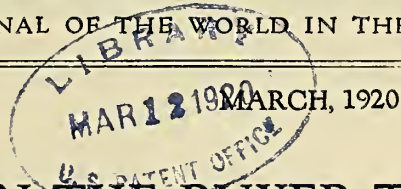
—JAMES HIBBEN





LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 64



NUMBER 6

WHEN THE BUYER TURNS SELLER

BY MICHAEL GROSS



WELL, how do you like the rough and rocky road of printing salesmanship?" Strang asked Brockton, the new man, as he slid into the seat next to him in the salesroom. "Find it pretty hard going these days," he continued, passing over a cigar and lighting one himself, "or have you already softened down the road bed with a few nice, soft, downy contracts?"

"I haven't brought in an order as yet," Brockton spoke up; and then, in a confidential whisper, prompted, no doubt, by the star man's good fellowship, he added: "I've got one as good as sewed up, though, and it's going to be a beauty when it does amble along, you can take my word for it."

"Good for you," Strang said sincerely. "I hope the order goes through with flying colors."

"It certainly looks as though it will," came the new man's assuring reply. "Why, the advertising man of the concern is working to get the business for me. You see," he went on enthusiastically, "Mr. Wainwright, the man who handles the publicity for this account, was so impressed with the merits of our 'Mailway' series of blotters that he made me give him all the facts regarding the plan and now he is going to sell his boss the proposition for me. Mighty nice of him, you'll have to admit. Somehow, I can't conceive of a boss turning down his own advertising man in the same way that he would dismiss an ordinary printing salesman. All I will have to do in this matter, I suppose, will be to tie a nice little red ribbon on my order book, turn down the right page and then hand the book over to Mr. Wainwright for his signature."

"I hate to be the 'little Johnny Killjoy' who is going to jar you out of your pleasant dream," Strang smiled, "but wouldn't it be a good idea if you also provided yourself with a nice mournful looking piece of crape with which to drape your order book in case you lose out?"

"There doesn't seem to be any chance of my losing out," the new man insisted. "With the advertising man himself rooting for me, I'm in on the ground floor, you can take my word for it."

"I would like to think that, in your case, the ground floor is the one on which the orders are given out, but, and I know you will forgive me for saying this when I give you my reasons, I am inclined to doubt it."

"W-W-What makes you say that?" the new man stammered, losing about forty per cent of his former assurance at one stroke.

"Before I tell you, will you answer a question or two for me?" Strang asked.

The new man nodded his acquiescence.

"How long have you been selling printing?" was Strang's first query.

"Six years — for two different houses," Brockton answered.

"Do you think you know all there is to know about selling a customer a printing order?" was question number two.

"Certainly not!" came the emphatic answer.

"Good," Strang commended. "Neither do I, and that brings me to the point I want to make in answering your question. You have been selling printing for six years and admit that you still have lots to learn about presenting a proposition to a buyer. I have been selling printing for fifteen years and I willingly admit the same thing. And yet you are expecting your Mr. Wain-

wright, who has had absolutely no training at all as a printing salesman, to make a good enough presentation of your plan to swing an order for you. And he is going to make this presentation, mind you, not after months of close study on the subject, but merely after listening to you go over the details once. If Wainwright sells his boss he is either a far brighter fellow than either you or I — neither of us having learned the game after being at it for years — or else you are a far better teacher than any one I have ever met."

It was plain to be seen that the new man had been impressed by Strang's line of reasoning.

"But Mr. Wainwright told me he knew his boss better than I did," he nevertheless contended, "and that the advertising man of the concern would naturally stand a better chance of being listened to than an outsider."

"I doubt it," Strang contended. "It may be that Wainwright could get in to see his boss quicker than an outsider, but I doubt if the boss would listen to him for any length of time if he saw that the advertising man was not fully posted on the subject. If our 'Mailway' series of blotters is really a good thing for your customer, I am willing to wager that the man at the top prefers to hear about the plan from a salesman who knows all about it and can answer any question that may be asked. Don't you think so?"

The new man nodded. "But it was the only thing I could have done," he said, as a last defense. "Mr. Wainwright insisted on being allowed to take the proposition up with his boss and I would have insulted him had I claimed that privilege."

"No doubt you would have insulted him," Strang agreed, "if you made an issue of the matter. But it would not have been necessary to take an arbitrary attitude in order to gain your point. I do not claim that it is the best way, but I will give you a method which I have found usually convinces a buyer that it is best to leave selling to the salesman."

"When a man tells me that my proposition sounds good to him, and that it is his intention to turn seller and put the plan over with his boss, I usually act very enthusiastic. 'That's great,' I tell him warmly, 'and I certainly appreciate your goodness in taking up the cudgels in my behalf. But in order to make it impossible for the boss to embarrass you by asking questions which you might not be able to answer,' I go on, 'may I briefly go over the details of my proposition again?'"

"The buyer readily consents, for not to do so might lead to the very predicament I have mentioned. Then and there I proceed to pump that fellow full of every minute detail regarding the thing he is going to try to sell for me. When I am all through, and my man has assured me that he understands every detail perfectly, I suddenly change the subject. About ten minutes later, as if the thought has just occurred to me, I stop

in the middle of a sentence and say: 'I am still a little afraid that there are one or two points which I have failed to make clear, and I would just like to run over them again, if you don't mind.'

"Of course the advertising man *does* mind. The last thing in the world he wants to hear are those picayune details all over again, and he takes great pains to assure me that I have made everything as clear as daylight. His insistence on this fact gives me just the cue I want."

"I am glad to hear that you understand the plan so thoroughly," I tell him, "but you can't blame me for being anxious. You know how I would feel if I should lose this order. Now, just to assure me that there is no chance of such a thing happening, I would like you to pretend that I am the boss and sell the proposition to me. You want to see this thing go across and so do I, so let us have a little rehearsal. I have just explained every detail of the plan to you and it is still fresh in your mind. You ought to do yourself proud now, if you ever will. Come on," I usually add good-naturedly, "I have been selling you long enough. Now you try and sell me for a change."

"Invariably I have¹ found that my man will accept the challenge. First, because he really believes he knows the proposition as well as I do and is willing to prove the fact to me, and, second, because he wants to show me how quick he is at grasping things and that I need have no cause for fear."

"Well, my man starts selling me. I let him get a little way along in the presentation and then, just when he thinks everything is going fine, I put in a little stinger — some question that a customer has once asked and which, even with a few years' experience, I have been unable to answer. Naturally, the question stumps the advertising man. Why shouldn't it? He has only turned into a printing salesman ten minutes before. I let him glide over the question, however, but a little while later I shoot over a second stinger, then a third, a fourth — and, if necessary, a fifth. But stinger number five is rarely needed. Usually after the third question my man is willing to admit that it is pretty hard to turn a printing buyer into a printing seller in the short space of ten minutes."

"Having proved my point, I put the thing up to the buyer frankly. I tell him that the proposition I want to sell his house will help him increase sales, and that, if the plan must be presented to the boss for a final O. K., it is obviously the best policy to let a man do it who knows it well enough to stand up under all sorts of questions."

"It has been my experience that, after proving my point in this way, the buyer is only too glad to arrange an interview for me with the boss. At this interview I always make it a point to have the buyer present me personally and remain during the session. This serves

two purposes, I have found. First—it sews the job up permanently, for not only am I able to sell the boss but I also resell the advertising man. Second—it flatters the advertising man because, in my presentation, I make it a point to give him all the credit for having thought of the proposition.”

“Your plan certainly sounds good to me,” said the new man as Strang finished. “Do you think there is still a chance of my working a scheme like that on Wainwright? I’ll do it if you think it will work, you can take my word for it, because I want that order.”

“Of course it will work,” Strang assured him. “Drop in on your customer tomorrow and tell Mr. Wainwright that you have just thought of several other details you would like him to mention when he sees the boss. I am willing to wager that Wainwright won’t listen to you. He will say that he doesn’t need any more information—that he has the subject at his fingers’ tips. There is your cue to dare him, in a tactful, good-natured way, to sell *you* the proposition. And he will fall down gloriously doing it,” Strang ended up. “You can take *my* word for that.”

OVERLOOKED OPPORTUNITIES

PART 2.—BY MARTIN HEIR



PASSING through a warehouse a short time ago, I noticed an idea running around wild that probably can be made to benefit the trade. The warehouse is an immense affair, more than a big city block long and about a quarter of a block wide, skirted on two sides with railroad tracks and loading platforms. A thousand or more boxes, weighing on an average two hundred pounds each, had to be moved to the loading platform more than a hundred feet away. To do this they used a ladder-like contrivance made out of 2 by 2 oak strips, which were fastened together with iron bolts about two feet long. On these iron bolts pieces of 1½-inch pipe had been placed and these acted as rollers as soon as the contrivance was placed on an incline. The boxes were placed on top of the ladder, were given a gentle push, and were on their way to the platform, carried there by the force of gravity acting on easily revolving surfaces.

When this convenient method of handling heavy objects is compared with the awkwardness and the waste of energy generally prevalent when paper stock is to be taken into our pressrooms, its efficiency will probably be recognized.

To close my dissertation on “Overlooked Opportunities” I wish to touch lightly upon the vexatious question of composing-room storage. This may seem unnecessary after the able treatment given this problem by William A. Duboc, efficiency engineer of the American Type Founders Company, some time ago in *THE INLAND PRINTER* [September, 1918]. Perhaps his should be allowed to stand as the last word on the subject, granted, as it is, that the American Type Founders Company and its efficiency engineers have done herculean work in the promotion of efficiency in our composing rooms, yea, even in the pressrooms and

binderies. But alas! the question of composing-room storage has so many angles that I may be forgiven for an attempt to look at the problem from the viewpoint of a practical printer.

In explaining his view in the matter Mr. Duboc says: “With the Savage system the idea is to eliminate entirely the rehandling and shifting of pages. When the job is originally made up, the work is done on the same galley on which the page is to be stored. The proof is taken on the galley, the galley is put away on a numbered slide with the number on the proof for identification,” etc. Thus it seems that the proof is the most important unit in the Savage storage system. What good would the whole elaborate system be if we could not readily locate the proof that carries on its face the secret of the whereabouts of the composition?

There can be no question about locating the proof as long as the job is in process of manufacture. But this covers only a fractional part of the storage question. The up-to-date print shop, whether it belongs to the commercial printer, the publication printer, the catalogue printer, the tariff printer, or the mammoth mercantile or industrial corporation, is so highly developed nowadays that the storage of work in process of manufacture hardly need be considered as compared with that other problem of storing work in between times.

And yet this problem is a mere Sunday-school picnic when compared with the problem in the printing plants of big industrial corporations, where thousands upon thousands of miscellaneous jobs are handled yearly, most of the forms in such steady demand that they generally are printed twice a year. The forms, therefore, must be stored away, either as type forms or as electrotype plates. Add to this the fact that in these plants there generally are in operation two or three kinds of rotary presses requiring different kinds of curved plates, as well as flat-bed presses, and it will probably be understood that the storage question

for the printing plant is not disposed of by the mere mention of standardized equipment.

For the sake of argument, let us suppose that an order is coming through for a million copies of HW1370, 8½ by 10½, as "per working sample attached." To the initiated these words, "per working sample attached," mean that it is a reprint job. The layout man's first question is, "How is the job to be run?" He decides to run it four up on a 17 by 21 rotary. But has he the plates for this rotary? The date on the working sample is "5-16." This indicates, of course, that the job was printed in May, 1916. But there is nothing to show if that is the date of the last printing, for the big corporations do not indicate by the date of the form number the last printing but the last time a change was made in the specifications. How is the layout man to find out whether there are plates on hand of HW1370 of the kind he needs for the rotary he is to run the job on? He may send a requisition to the plateroom for the plates or for the master plate. He may or may not hear from his requisition for the first two or three hours, according to the system of storing in the plateroom; and his requisition may even be negatived although perfectly good plates are on hand. It is not impossible that things like this will happen. If so, his recourse is the standing type forms. There may be a thousand or more proofs of miscellaneous jobs to look over, and the chances are nearly a hundred to one that he will give up in disgust before he has gone through one-tenth of the mess. His layout calls for resetting and new plates, adding not less than \$25 to the cost of the job plus the time lost in searching and in waiting for the plates to come from the foundry. Yet there may be perfectly good plates reposing somewhere in the plate racks. To eliminate all this waste is the angle of the storage problem which, in some form or other, must be worked out practically and systematically so that the layout man or the estimator can know on the instant whether a job coming to his desk is in type or in suitable plates, and how the type or plates can be reached without a moment's loss of time.

It has become a fact no longer open to argument that where a mass of miscellaneous jobs are passing through a printing office the most efficient way to keep track of them is by form numbering, showing what class they belong to and what number of that class. This form number, together with the date of last printing or last change in specifications, as the case may be, is printed, as a general rule, in the upper left-hand corner of the sheet. It admirably answers the purpose for which it was put there. As an aid to printing-office efficiency, however, it is lacking in the quality of definiteness. Suppose we agree that a superior figure one placed after the date in the form number indicates that a type form of the job is stored

away somewhere; that a superior figure two placed in the same way indicates that flat plates are to be found somewhere in the plateroom; that the superior figure three means that a certain kind of curved plates are to be found, wouldn't this simple expedient settle the whole problem as far as we have gone? In the same way, let us agree on a certain meaning of any mark we add to the form number on our commercial forms or other miscellaneous printing, and it will soon become universal language. Let us say, for example, that when HW1370 goes to the composing room the order calls for master plate, plates for the Meisel press, and "H. T.," which means hold type. Suppose we have agreed that the superior figure five will signify this combination; the form number will then read HW-1370-⁵-165.

After the type is set up and made up, two proofs are taken of HW1370, one working proof and one file proof. This file proof should be taken on paper selected for the purpose, the size depending on what kind of filing system or indexing is chosen. When the compositor, therefore, takes the proofs and stores away the type form for future use, he marks the number of the galley on both proofs, and one of these proofs goes to the proofroom, the other to the production clerk for filing. The file proof is to remain in the file permanently, even though the type form may be killed, because as long as form HW1370 is in existence it will serve as a record of the live or dead type form. This means, of course, that the type form always must remain in the same place, or have the same galley number until it is killed. Besides, when the plates come back from the foundry and have been inspected, it is the duty of the inspector to fill out an inspector's memorandum which shows the number and kind of plates, the date they were O. K.'d and the number in the plate rack where they are stored. This memorandum is clipped to the file proof.

It is obvious that in cases like these the plate racks are as important as any other storing cabinets, and that therefore they must be constructed on the same basic principle. I do not know whether plate racks of this kind belong to the Savage storage system of standardized equipment; but if they do not and they have to be home made, they should be constructed in sections numbered alphabetically, with the compartments numbered consecutively for each section according to the number of compartments. The compartments should be at least twelve inches wide, and high enough to take care of four curved plates.

Now let us see what will happen to HW1370. The file proof carrying the inspector's memorandum has been filed in File No. 4 because each file is designed to hold five hundred proofs. When the order comes through as "per working sample," the layout man sees from the code number that there are to be found a

type form, a master plate and Meisel plates of this job. He opens File No. 4 and finds on the file proof that the type form is stored in F-96, the Meisel plates in D-14, and the master plate in A-3.

"But," you say, "suppose the order for HW1370 was an original order." In that case, it is now customary for the big industrial corporations to send the copy in the form of blue prints, drawn to scale, and the order would read like this: "One million copies of HW1370, 8½ by 10½, as per blue print No. 96367, issue No. 1." On these blue prints are found detailed instructions

about type sizes, length of lines, indentions, etc., and they must be followed implicitly. The issue numbers of these blue prints show when a change is made in any particular specification. For instance, if a line is taken out for the next printing of the job a new blue print will be issued, which will state as a reason for its issue that such and such a line has been taken out. If the stock is changed from sixteen to twenty pounds a new blue print will be issued to that effect. In such cases the date of the form number will be changed, making it easy to locate the type form or plates.

HOW SHOULD THE PROOFREADER TREAT THE COPYHOLDER?

BY MAE FAIRFIELD



IN an experience covering a long period, with copyholders ranging all the way from good to bad, and in education from eighth-grade graduate to college graduate, a great many things have been learned which may be of interest to other proofreaders. The greatest problem of the successful proofreader is the copyholder, for upon her care and accuracy rests the fate of the proofreader — and this problem becomes more intricate when we all know that most copyholders simply use this profession as a bridge over the time leading from school to matrimony. The reason for this is most apparent, and the proofreader himself is often to blame for this condition.

The copyholding situation is becoming more and more complex each year, as will be noticed in busy seasons by the number of want advertisements appearing daily in our newspapers for this sort of service and the comparatively few applications received from competent, efficient copyholders.

The kind that we term the "floaters" — the kind that flit about from office to office without a care as to whether the manuscript is painstakingly read or not — who simply mark time until pay day and take the usual pay-day interest in affairs — the kind who pride themselves upon not staying longer than six months in any one place and boast of the way they kept each proofreader where they had previously worked always vexed, are indeed plentiful, and at reasonable wages. But who wants that kind?

The earnest, careful, quiet copyholder who takes an intelligent interest in her work; who can deliver a proof into the composing room, ask an intelligent question concerning the work, and bring back the desired information without imagining that the eyes

of the entire "force" are focused upon her, without an everlasting giggle, or a mouthful of gum which she shifts from side to side in an effort to read plainly; the one who always has her copy in order *before* starting to read, who wishes to learn and to fit herself for something higher in the scale of life — she is a rare if not an almost obsolete individual.

Why is this true? Everything considered, the life of the copyholder should not be an entirely fruitless one. The wage for this service, compared with the preparation required, averages up pretty well with that of the stenographer, and is not nearly so nerve-racking; the hours are usually no longer, the eye and voice strain no greater. It must be, then, that the chances for advancement are not so alluring.

We all know that in most offices this is true. To be a really successful proofreader one must first be a practical printer. There are a few exceptions to this rule, but the practical printer makes a better proofreader than the theoretical one, however brilliant or well educated he may be. What are the chances, then, of the copyholder stepping into the proofreader's shoes, or at best of getting beyond the stage of reviser, in the average printing office, as business is conducted today?

First, there is an uncommon and, I might say, entirely uncalled for amount of jealousy among proofreaders, so far as the copyholder is concerned. If a bright young girl asks her proofreader concerning the marks used, or for other information which would make her more valuable — even as a copyholder — she is looked upon with suspicion, often repulsed, and is given to understand that that is not her business, that she should simply read her manuscript, and she is often made to feel that it is a crime to ask for information. This attitude on the part of most proofreaders stifles the copyholder's natural desire to make use of her time,

and tends to make her, what most of them are, extremely mechanical.

This attitude is extremely narrow and unworthy of a first-class proofreader. In what other line of effort is a beginner so treated? Where would our future supply of master workmen come from if this rule were followed in all trades? It is most unfair to ask a bright young girl to sit by your side, day after day, without advancing, or at most to be satisfied with picking up a few grains of information as best she can.

The only solution to this problem is to properly *train* the copyholder; to insist that proofreaders, even though they are busy people, be asked to instruct and inform the copyholder; that the copyholder be given an opportunity to secure at least a working knowledge of the style on every job she is expected to handle; that she be given galleys on which to do preparatory reading, and that she work with an eye to eventually being given a reader's position. And, paradoxical as this may seem, if the copyholder should get the proofreader's position the proofreader will get a better one, if he deserves it.

We all get out of this life only so much as we put into it; all that we give to others is returned to us, sometimes an hundred fold. It is, then, simply "casting bread upon the waters" to give all information possible to an inquiring copyholder. The proofreader should be the first to grasp the opportunity, long since neglected, of extending a helping hand to one seeking information. And the proofreader who will not do this is unworthy of the name.

In the office where I labor the foreman takes a keen interest in advancing people. Not long since he hired a new copyholder — a girl who had had two years of college training — who is of an investigating turn of mind, a big, strong girl who has a hopeful, helpful outlook upon life in general.

This girl wants to make proofreading her lifework — and she will succeed. She came to us in dull season, and instead of wishing to fritter away her time she asked the foreman if she could learn to set type as a foundation for her work. He saw signs of future efficiency, and had a case of type brought into the proofroom, gave her his own long since discarded composing stick and rule, his small aluminum galley on which to "dump" her matter, supplied her with a piece of intelligent, worth-while "copy" to set into type. When she had finished it he had it proved, had her read it for errors, correct the proof, and then distribute the type. The next day he had brought in a case of smaller size type and had her set a galley out of that, and so on — all being done under his own careful supervision.

This girl was at once interested, for who can get away from the fascination of setting type? She was kept busy during a dull season, and who will say she

will not make a better copyholder, from her intimate knowledge of type and the method of handling it? At the same time she was learning the point system, which helped her in measuring "duplicates," and also the difference in wrong-font letters, which will later prove of great benefit in doing preparatory reading.

Of course this plan is not always advisable, but others may suggest themselves. In some places there seems to be no time for it, but where there is time it will return many fold in efficiency later on. This girl bids fair to make an excellent proofreader — there is good material in her, and she shall have her chance, and unto her will gradually develop the whole scheme of printing, in its many phases of machine composition, make up, imposition, lock up, color processes, etc., until it develops before her vision into the printed catalogue and other printed matter.

And who will say she will not be a great deal more helpful during the rush season? You argue that she will soon ask for a raise. Perhaps she will — and she will be worth it. As well might you try to stunt the growth of a plant when soil conditions are right and sunshine and rain are abundant. If this firm is not forethoughted enough to give her a raise when she is ready for it she will get it elsewhere, for she has worked and studied and her time will come.

Shall I feel more secure, when the press of business is greatest, to ask this girl to do some careful revising or "prep" reading than I would to ask the one who had not had this preparation? I think you will all agree with me that I shall. She will know the difficulties of the compositor in correcting, and she will make no unnecessary marks. She will realize the value of careful spacing, for she has had explained to her about putting more space after an "f" and less after a "y," and been cautioned about not using a lower case "f" at end of line, on account of its liability of being broken.

All these things she will be constantly on the lookout for — and a "comp." never can argue her out of marking spacing, for she *knows*.

Another cause of frequent misunderstanding is when the proofreader reads aloud from the proof. I hold that the oral reading should always be done from the "copy" — never from the proof. The reader is paid to take responsibility — the copyholder is not, and it is most unfair to her to ask her to watch the copy for proper wording, etc. Again, where the copy is filled with interlineations which are not quite clear, the copyholder will usually take the word of the reader, often passing up mistakes. This method is wrong and puts all the responsibility on one who usually does not appreciate the importance of great care, and this is very often the cause of grievous mistakes. Proofreaders often employ this method, but where it is so done the proofreader should stand ready to shoulder all the blame for the consequences.

Concentration upon the matter in hand is of great consequence to both reader and copyholder, and where either is thinking of something foreign to the work in hand it is better to stop entirely for the time being. This is a point that is vitally necessary to accurate proof reading.

Then, Mr. Proofreader, don't be unreasonable with your copyholder and inflict on her your grumbling, dissatisfied disposition — often the effect of a quarrel with your wife or an unsatisfactory breakfast. Make

her your assistant and treat her as such. Let her know you appreciate her, that you expect her to take your place after awhile. Then, both take an optimistic view of life, bearing patiently with each other's faults, for you both have them, and she is in the unfortunate position of not being able to "talk back." Don't take advantage of this fact, but treat her in a dignified, courteous — never familiar — manner, and you will both do the best for your employer, your fellow workers and eventually for yourselves.

INDUCING THE OUTSIDE SHOW CASE TO EARN A DAILY POLISHING

BY J. REID HAMMOND



THE average printer's show case, as I call it to mind, is a dusty, dirty, neglected, down-in-the-mouth, God-forsaken, weather-stricken collection of specimens, which gazes dejectedly from the entrance to the shop. Its function is to impress the passer by with the excellent grade of work that this printer produces. It was evidently acquired in the infancy of the printer's career as a master printer, before his enthusiasm had begun to grow cold; its display chosen from among the fanciest and most ornate specimens which he had managed to remember to save — elaborate certificate forms, booklets with intricate covers, all kinds of stationery, wedding invitations, factory forms; in fact, something to represent every imaginable branch of the graphic arts. He so cluttered its interior with these samples that there is no such thing left as background. The sheets and cards and envelopes are so overlapped that type, borders and cuts bristle out like tuxedos at a S. A. R. soirée. "Now in that display," reflected the self-satisfied printer, as he mounted the masterpiece, "*any one* can find just the kind of printing he uses; something for every business, professional or social purpose."

From that first happy day the show case stood exactly the same, with the same venerable display. After the first few weeks the exterior was no longer cleaned or polished. The specimens turned yellow, the ink faded, the edges of the sheets curled, the typography became antiquated; but still reigns the same display. The outside frame is tarnished and discolored, the glass bears souvenirs of many, many ambitious rainstorms, and a new layer of dust has settled annually over the whole, inside and out. The printer has never ceased to wonder why "the show

case, as a medium for advertising printing, is a complete failure," as he declares.

Yet, there is more than one enterprising business man, right in the same block with this printer, who seems to think that his street display does pay. He might even boast that *his* show case alone brings home twice as much business as the printer's entire gross output. But this man keeps his case bright and sparkling. He changes the display once in a while, realizing that the passers by are largely the same individuals from day to day. He often puts a price tag on his goods, or a word of description. A first-class department store regards its window displays so highly that it pays a very substantial salary to an expert window trimmer, whose only duty is to supervise the arrangement of the displays in the window, and be responsible for lucrative results. Consequently, we often see crowds of people, congested three deep, in front of these windows, peering intently at the goods. Well, who ever saw a crowd of people looking at a typical printer's display? Who ever saw a group of people, who ever saw *one man*, stop and look for more than a few seconds?

Let us look at the problem of the printer's show case with an analytic eye. Let us take it apart and study it scientifically.

To start right at the beginning, what is its initial purpose? Yes, of course, it is to promote the printing business of its owners. True, in a general sense, but too vague. We can shatter this statement into dozens of different and individual problems by one more question: Along what lines? And here is the very place that many a well-meaning printer fails. He tries to cover *every* line, all at once, in one solitary display, one little show case full. To use an inelegant expression, he "bites off more than he can chew."

Why not decide on just one purpose for a single show-case display? Why not pick out one class of

printing to advertise, and advertise it right? Choose something that your facilities are particularly adapted to, and see if you can think out an attractive display that will bring in just one new customer for that line of work. Change the display often, and keep an accurate record of the direct results of each separate display. Study them individually, and ask yourself *why* this display "brought home the bacon," *why* that one did not seem to appeal. Through this, you will gain an insight into the *science* of the window display; you will gradually learn to originate an exhibit which will attract the attention of the passer by, that will appeal to him, that will begin to get him directly interested in printing.

Above all other things, however, the first thing to do is to have the show case itself spick and span. Let it be a regular, daily duty of a certain employee to wash the glass, dust the interior, and shine the frame with metal polish. Make him responsible for its neat appearance. Then the display will have some grounds for self respect, and its appearance will suggest that your house is alive, and is not to be classed as one of the "back numbers."

Returning to the display itself, let us assume that a certain printer likes to get orders for advertising blotters; that he has the right equipment for that kind of work, workmen who have had experience with blotters and are interested in results. Assume that for his display he takes just one good looking blotter and mounts it in the show case, with an interesting explanatory note of a paragraph or two about the features of the specimen. The paragraphs might be introduced by a snappy head line to attract attention, and go on to explain how "this little touch of color lends to the general attractiveness"; how "that display line was designed especially to bring out the fact that," etc. And remember, this display is to last for a few weeks only. After that put in another one. Give new food for thought to the man who passes by regularly.

For the printer who makes a specialty of business stationery, a good way to give a display "coherence" is to comprise it entirely of the stationery of a single customer — the letter-head, invoice, envelope, statement, shipping label, salesmen's cards, order acknowl-

edgment, all of the one firm. An explanatory note might draw attention to the fact that the type face is tastefully in keeping with the line of goods that the firm handles, or might explain how the same general style is carried out in all the stationery, how the invoice just fits the window envelope, etc.

While trying to persuade yourself that an explanatory note is not worth while, please bear in mind that the average man sees hundreds of specimens of printing every day. He can hardly lift his eyes without seeing *some* form of printing. You tell yourself that the merits of *your* printing are self evident; that they need no further explanation. Well, of course they are to a printer, but you must try to see them through the eyes of the man who is not a printer. The explanatory note, in conjunction with the specimen, makes something much more interesting for him to look at than the mere specimen. The explanatory note is the "story," and the specimens are the "illustrations." After he has read the comment he will again turn to the specimen and unconsciously think: "Well, that's true. I never thought of that." In this way a stronger interest will be aroused.

Suppose that a certain man's attention has been caught at different times by several of your displays. Will he not begin to *watch* for a new display? Will he not begin to talk about the progressiveness of your printing house? Will he not mention your show case whenever the subject of printing comes up in conversation? What better form of advertising could you want?

Consider how many people pass your door in the course of a day. If you are not utilizing your advertising opportunities in the very best way you are able, you are wasting one of the most valuable advertising mediums that a printer could possibly use. Of course it is some trouble to see that the show case is properly cared for; and it takes a great amount of thoughtful effort to create really attractive displays; and it may not show direct results for a long time. But if the work is carried out judiciously, depend upon it, it *will* produce results. You will readily admit that your distinctive sign is good advertising. It is, but the show case is even better. The sign merely *tells* what you do, while the show case *shows the goods* as they are produced.

OUR INFLUENCE DEPENDS, NOT
SO MUCH UPON WHAT WE
KNOW, OR EVEN WHAT WE
DO, AS UPON WHAT WE ARE

SELECTED



PORTRAIT OF MASTER JOHN GEORGE SPENCER CHURCHILL

The most representative artists of America have allowed "Town & Country" the privilege of reproducing their paintings in color. The reproductions of the paintings are so uniformly excellent that, through the courtesy of "Town & Country," we show here a portrait of Master John George Spencer Churchill, by Harrington Mann, engraved for four printings by The Powers Coloritype Company, of New York, printed by The Henry O. Shepard Company, of Chicago, with four-color process inks by Sinclair & Valentine Company.



EDITORIAL

THE attention of the readers of *THE INLAND PRINTER* is called to a short notice in the department of Process Engraving, under the head, "Watch Copyright Legislation." The editor of that department sounds a timely warning to the photoengravers of the United States. Our readers should not let this be a case of "letting George do it," or "passing the buck." Write your Congressman today and interest your business associates to protest against the proposal which is to come before Congress and which undoubtedly places the craft in new danger.

A NOTE on the "Efficiency of Operators," which appears in the Machine Composition department of this issue, is worthy of serious consideration, especially at this time when greater production is essential in every branch of industry. The suggestions offered are applicable not only to operators, but to those in all departments. The need of increased efficiency, not only to bring about greater output but also to help reduce the cost of production, is vital, and it should be the aim of each one to study every operation with a view to eliminating all waste effort. Never was the need greater than now. It is a good thing to keep in mind the fact that from every action we take toward improving our work and overcoming waste motions in order to reduce the time necessary for the production of any piece of work, we derive benefit personally in proportion to the effort we put forth. Personal efficiency is a bugbear to many, but it is only by studying ourselves and endeavoring to improve upon the work we have already done that we gain advancement.

The Apprentice Question.

Elsewhere in this issue appears an article on the apprentice situation, which at the present time is causing considerable concern on the part of employing printers in all parts of the country. This article brings back to mind, and emphasizes the importance of, the suggestions set forth in the plan presented by Charles Francis, of New York, which appeared in our February issue.

From reports coming from different sections of the country it is evident that some definite action should be taken at once, and it would seem to be short-sighted policy to allow this important matter to drag along. The printing industry requires and demands a high type of workmen, and with the increasing complexity of the business the need becomes more pronounced. To some

extent the vocational schools are helping to solve the problem, but at best the training given in such schools can be only superficial, especially with conditions as they exist in these schools today. This is not the fault of the instructors—it is due to the system. The pupils are expected to take the courses in printing merely as a supplementary study in connection with their other school work, and the time allotted to the instruction in the classes is not sufficient to produce proficiency.

If more thoroughly equipped schools of printing were established in several parts of the country, in regions where they would be within easy reach, it would seem that a plan could be worked out whereby those students in the vocational schools who show that they are particularly fitted could be given the opportunity to continue their studies and specialize in printing. Apprentices now in the shops could also be sent for special short courses to supplement the actual experience they are gaining.

The time is ripe for some action of this kind, and if the industry is to be assured an ample supply of proficient workers for the future the time to start is now.

The Printing Industry Welcomes a New Organization.

The first convention of the new International Trade Composition Association marks another milestone in the progress of organization work in the printing industry. About seven years ago the present editor of this journal enjoyed the privilege of acting as secretary for the former Machine Composition Club of Chicago, which was the first organization in the trade-composition field. At that time the formation of a national body was talked of. Just over a year ago a number of men interested in trade-composition work met during the U. T. A. convention at Cincinnati, and again the question of a national body was discussed. Still the desired end was not reached, and nothing came of the agitation. Now the goal has been reached, and the marked success of the first convention, at which the organization became an accomplished fact, should be extremely gratifying to those who have looked forward to it and worked for it.

Great credit is due those who brought about the meeting at Chicago during the past month. The plans were well laid, so that no time was lost in getting down to business, and the topics under consideration all had in view the purpose of putting the trade-composition field

on a better business basis. The work is well planned for bringing about greater uniformity of cost finding, and for standardizing methods and practices, so that we may look forward to still greater advancement in this specialized field. THE INLAND PRINTER welcomes the new organization into the field, and extends its best wishes for the success of the efforts put forth by the officers.

Shall This Country Adopt the Metric System of Weights and Measures?

We wonder how many of our readers are aware of the fact that a vigorous campaign is being waged to have our system of weights and measures changed, and that from certain quarters Congress is being urged to pass legislation making the adoption of the metric system compulsory. We also wonder how many have given any thought, either serious or otherwise, to whether the adoption of the metric system is advisable.

Agitation for the change from our present system is not of recent origin. It has been going on spasmodically for a good many years. It has been given greater impetus during the past year through the activity of what is called the World Trade Club, with headquarters in San Francisco, though who is back of the club and what its purpose is seem to be somewhat of a mystery.

Proponents of the metric system, in their propaganda, have set forth various arguments which on the surface would seem to prove that the metric system is in universal use outside of this country and Great Britain. Some have also set forth the claim that it would be a simple matter to make the change from the English system, which we are now using, to the metric, though others who advocate the metric system do not go this far, but, on the other hand, acknowledge that it would require several generations before the change would be completed. Should the change be made we would face untold confusion for many years, as we would have a dual standard until the old system was entirely eliminated — and it is questionable whether the old system ever would be eliminated; investigations have proved that it has not been in other countries where the change was made compulsory years ago.

We have before us a book, "The Metric Fallacy," second edition, rewritten, which is "an investigation of the claims made for the metric system, especially of the claim that its adoption is necessary in the interest of export trade." The first edition was published some years ago. The new one contains the results of more recent investigation, which has been conducted on an extensive scale, and the arguments and facts presented are a decided refutation of all the claims made by the advocates of compulsory adoption of the metric system.

The book has been compiled by Frederick A. Halsey, commissioner of the American Institute of Weights and Measures, and contains several chapters by Samuel S. Dale, for nearly twenty years a co-worker with Mr. Halsey in his investigations. The personnel of the American Institute of Weights and Measures, given in the front

part of the book, places added weight upon the facts and conclusions set forth. We find there a list of distinguished names, presidents and past presidents of such organizations as the American Society of Mechanical Engineers, National Association of Manufacturers, American Bureau of Shipping, Society of Naval Architects and Marine Engineers, National Metal Trades Association, Society of Automotive Engineers, American Manufacturers' Export Association, and the Mining and Metallurgical Society of America. These names are sufficient to assure the authenticity of the reports and the thorough character of the investigations made.

Under the title "The Metric System in Latin America," the second chapter of the book summarizes the result of an extensive investigation, during the course of which a questionnaire was widely circulated throughout twenty Latin-American countries. The facts presented in this chapter would seem to disprove the contention that the metric system is in universal use in these countries.

The metric system in export trade is thoroughly treated in the third chapter, and here again we find that the facts presented seem to disprove another contention of metric advocates — that is, that the metric system is necessary in the interest of export trade. Over six thousand copies of a questionnaire were sent to those most directly interested in export trade, and in extremely few of the replies was there any call for the use of the metric system, eighty-two and three-tenths per cent of the replies showing that it is in use "not at all."

In the preface, the author states that "The argument for the adoption of the metric system is based upon the tacit assumption that it is a simple matter for a country to change its system of weights and measures. Once one has accepted that assumption, it is but a short step to the conclusion that those countries which have made the experiment have succeeded, and then another short step to the conclusion that we can succeed. . . . Nearly twenty years of investigation of weights and measures as used in industry and commerce throughout the world and recorded herein have demonstrated that this change of practice is of such difficulty that in no country is it complete, while in most of them it is a grotesque failure."

We commend the book to our readers, and urge an earnest consideration of the facts presented. The printing industry would be hit hard by any such change as is urged by those who would make the metric system compulsory. Think what it would mean to be forced into the use of centimeters and kilograms in place of inches and pounds for sizes and weights of paper. For instance, paper 17 by 22 inches, 20 pounds, would be 43.2 by 55.9 centimeters, 9.07 kilograms, approximately. This is merely a small part of the effect it would have, but it is sufficient to show the confusion the change would create.

Printers should interest themselves in this matter and take action toward stopping, once and for all time, any such attempt to force upon the country a change that would be detrimental.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Is It Merely the Wage Scale?

To the Editor:

VICTORIA, B. C.

In one of the printers' associations of the Middle West, the members, some time since, were debating the difficulty they have in retaining the linotype operators in their employ, the higher wage scales paid in the larger cities, it was claimed, proving an irresistible attraction. In the opinion of the writer, the difference in wage scales may not have quite so much to do with the matter as these gentlemen consider. To illustrate: an operator who recently, after many years in a quiet seaside community, left for the South, locating in Los Angeles, in writing to a friend remarked that he found life in a large city altogether too strenuous. He discovered, however, that in smaller places adjacent not only were the wages paid much lower but altogether too much work was demanded. Having known the gentleman for many years as an exceedingly conscientious worker, some reliance may be placed on his criticism. Quite often among printers preference is expressed for the larger offices on account of the fact that working conditions are easier — possibly partly on account of the better organization prevailing — and it is an indisputable fact that the smaller establishments, especially in rural and suburban communities, are permanently understaffed in the mechanical departments.

So far as linotype operators are concerned, the occupation is monotonous, yet it calls for a high degree of intelligence. Frequently the operator in a small shop is kept so busy producing type that he gets little or no time to give his machine the care and attention absolutely essential if good results are to be permanently achieved, with the natural result that he often gets disgusted and decides in favor of more money and easier work in a larger center.

A competent operator, with a reasonable knowledge of the mechanism of the linotype, understands the care and requirements of the machine far better than any one else concerned. Frequently neither proprietor nor foreman has any mechanical leaning, and fails utterly to comprehend the necessity of regular periodical attention. Also not the least marvelous feature of this triumph of mechanical ingenuity is the amount of neglect and even actual abuse it is capable of withstanding before absolutely refusing to function; which, however, is no consolation to the operator who has learned by experience that the only way to avoid worry is to keep a little ahead of machine troubles by prompt renewal of worn parts when necessary and reasonable attention.

In many large city offices, also, the employers of labor, partly on account of an enlightened attitude toward their workmen, and sometimes, it must be admitted, from a desire to have a finer print shop than the "other fellow," have not stinted either money or brains in providing every convenience (such as proper lighting, ventilation, etc.) that contributes to the comfort and competence of their employees. Neither do they hesitate to scrap worn out or out of date appliances. All

these things attract the modern printer quite as much as the difference in the wage scale. The latter is often more apparent than real, when the cost of living in a large city is considered.

Referring again particularly to linotype operators, when one considers what a continuous strain the work imposes on the eyesight, the indifference or lack of ordinary intelligence exhibited by many proprietors as regards lighting arrangements is nothing less than astounding. Within a radius of a comparatively few miles during the last few years, no less than six cases came to the writer's attention where, on erection or removal of the linotype, the operator concerned either had to put up a strenuous fight to get it located near daylight, or found the machine placed, without reference to his convenience, in any old corner where it was considered least in the way — and this is quite a usual procedure with what is frequently the most important and expensive piece of machinery in the establishment.

If these gentlemen of the Middle West are getting proper prices for their printing, and are not (as I heard a small employer recently described by one of his employees) "just money hogs," it is certain that they should be so able to organize their establishments as to obviate any necessity of demanding more work from their employees than is expected in well conducted city offices. It may not be possible — or necessary — to provide tiled lavatories and individual lockers; but clean windows, proper lighting and ventilating arrangements, a vacuum cleaner for removing dust, clean towels, convenient washing facilities, should be possessed by every print shop worthy of the name. All these things help to convince the worker that he is regarded by his employer as a fellow human — not merely as a part of the dividend producing machinery — and the workman of today craves this quite as much as he desires his full share of the results of his labor.

In conclusion, I would offer for consideration the remarks of a small employer who seemed to have no difficulty in retaining suitable assistance, despite slightly inferior wages and a longer working day than his competitors in the nearest cities. He said, in substance: "I do not see how you can sit on that chair and operate the whole time. It would drive me crazy. If you can arrange with the other fellow to let you work part of the shift on make up or advertisements, and have him operate for a while, just fix it to suit yourselves."

Consideration of this kind pays. The only reason that operators are less easily retained than their brother printers who are not proficient at the keyboard is that in addition to being usually more independent in the matter of obtaining new employment, they have "two strings to their bow," and therefore do not hesitate so long in separating themselves from uncongenial surroundings. To quote still another "op.": "No more small offices for mine; I've had my fill of 'em. The bigger the office the better it will suit me after this." In his case, also, the matter of wages had nothing to do with his decision.

JOHN L. NEATE.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

WHOLESALE paper houses are finding it difficult to get the mills to consider new business, owing to the volume of orders still waiting on the books.

J. A. BLAKIE, senior partner of the well-known publishing house of Blakie & Sons, Glasgow, who died recently, left an estate valued at £95,404 (\$464,140).

LATELY quoted minimum prices for newsprint paper are 33½ pence (6¾ cents) per pound in reels, and 3¾ pence (7½ cents) in sheets. This is an increase of 1 halfpenny (1 cent) over the minimum prices which previously prevailed.

It is recorded that the aircraft "R-34" delivered a copy of the *Philadelphia Public Ledger* at Buckingham Palace, London, in exactly three days, three hours and thirty-six minutes after it was issued from the paper's home press.

A COMPREHENSIVE exhibition of design and workmanship of printing was recently held at the Bradford School of Art, under the auspices of the Design and Industries Association's Exhibitions Committee. The exhibit included a large array of pictorial posters, and schemes and designs for programs, menus, book covers, etc.

JOHN MURRAY, the publisher, has just received safely from Germany the original manuscript of Byron's "Childe Harold," a manuscript of Walter Scott and some rare books, which were sent over before the outbreak of the war. They were on show at the Leipsic Printing Exposition of 1914. During the war there was much anxiety as to their fate.

RECENTLY there was a strike at the works of the Lanston Monotype Corporation, at Salfords, Redhill, because the company had discharged two workmen on account of alleged union activity. It was settled by the company's agreeing to reinstate the two men and also all employees who had gone out in support of their reinstatement. The strike affected some seven hundred work people.

A WORLD'S record price was recently paid for a manuscript at an auction in London, when £14,000 was given for a "Book of Hours of Johanna, Queen of Navarre," written in the years 1336 to 1348 and ornamented with 108 miniatures. The former owner was Henry Yates Thompson, publisher of the *Pall Mall Gazette*, who possesses one of the largest and choicest collections of manuscripts in the world.

GERMANY.

BEFORE the war the average price in Germany of 100 kilograms of newsprint paper was, in rolls, 21 marks, and in sheets, 22 marks (respectively \$2.27 and \$2.33 per 100 pounds). The present prices are 151½ marks for roll, and 156½ marks for sheet paper per 100 kilograms (respectively — according to the normal prewar rate of exchange — \$16.38 and \$16.93 per 100 pounds).

A CORRESPONDENT for a typographical journal suggests that, instead of large wood type, it would be better if the trade were supplied with stereotype plates (unmounted) of individual letters, which could be ranged in required words and placed by the printer on the necessary bases provided with clutches. He argues that these metal types (or plates) would take up less room and would wear better than wood type. The idea seems reasonable.

FRANCE.

La Bibliographie de la France recently published the following figures, registering the book production of the years before and during the war. In 1911, 11,652 works; 1912, 11,560 works; 1913, 11,460 works — an annual average of 11,557 before the war. In 1915, 4,274 works; 1916, 5,062 works; 1917, 5,052 works; 1918, 4,484 works — an average of 4,718 during the war.

THE cedilla (ç), used in the French language, is according to its primitive form and its etymology an abbreviation of the word "zela" (Greek z), which at one time was placed after the letter c to indicate the "soft" sound of that letter. For example, one wrote "franczais," "faczon," "leczon." Later on a diminutive form of this letter (z) was placed under c; finally ç, evolved; the words given as examples being now written "français," "façon" and "leçon."

THE *Journal Officiel* of the French Master Printers' Federation in a late number has an interesting rotogravure insert picturing the ruins of twelve graphic arts establishments at Reims which were destroyed during the war. Of the thirty-five concerns which before the war were engaged in the graphic arts, three have been re-established in their old quarters, about one-fourth are utilizing a part of their old locations, while a few others are beginning again in new locations.

BELGIUM.

THE assize court at Brussels has sentenced to terms of imprisonment, ranging from two to twenty years, the staff of *La Belgique*, one of the newspapers which appeared during the German occupation under military censorship. It has also ordered that the profits made by the paper — 5,500,000 francs (\$1,061,500) — be paid to the State.

AUSTRIA.

THE following articles are now admitted duty free into this country: Rough rag pasteboard and strawboard, "war glue," casein, paper size and similar albuminous materials and similar adhesive and binding materials, animal glue, also resin substitutes made with the addition of dextrin starch; mineral materials and the like for sizing paper, for paper factories having permits; starch, starch flour and waste paper.

AUSTRALIA.

AUSTRALIA is forging ahead in printing, as shown by the recent publication of "Australia Unlimited," a book of 1,140 pages, containing eight hundred illustrations, and weighing over nine pounds. At one time a large proportion of the books about Australia were printed in Great Britain, but this monster volume, including the engravings it contains, was produced entirely in Australia.

RUSSIA.

PETER MAKUSHIN, of Tomsk, Siberia, owns one of the largest printing offices in the country. He applies all of his profits to establishing schools, reading rooms and libraries all over Siberia. His house was once attacked by the Bolsheviks. "Where is your capital? Where have you hidden it?" the invaders asked. "I have hidden it," replied Makushin, "in hundreds of villages, in schools and in libraries."

ITALY.

THE editorial offices of the *Resto del Carlino*, published at Bologna, were recently invaded by some two hundred enraged orchestral musicians, to protest against a criticism of their performance of Beethoven's Ninth Symphony. The paper's musical critic was seized and beaten.

SWITZERLAND.

IN order to secure an increased output in paper manufacture, which for some time had been reduced by one-fourth, Swiss firms have considerably reduced their prices, according to late reports. As a result, imports of foreign paper are expected to be curtailed.

ROUMANIA.

THE Government has decided to admit free of duty books of all kinds, in all languages, whether bound or not. Furthermore, the recently imposed surtax of two per cent *ad valorem* is not applicable to books.

Collectanea Typographica



By HENRY LEWIS BULLEN



Printers should be inspired with more love and admiration for their trade. When any printer follows his trade simply because it is to be a money-making trade he makes a serious mistake. I would go even further in saying that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts. — De Vinne, 1828-1914.

* * * *

Sale of the De Vinne Library.

DE VINNE'S library was sold at auction in New York in six sales on January 12 to 16, 1920. It consisted of 1945 lots, including more than two thousand titles. The sale realized \$24,600, an advance of about forty per cent above the cost of the books to De Vinne, who was a careful buyer. There were no very rare books such as are sold at fancy prices to wealthy accumulators of books who pay extravagant prices for the pleasure of having it known that they possess a book which no one else can get, or which only two or three other persons may have; bringing no other joy into the possessor's life.

De Vinne's library was that of a student and lover of typography. Not a book there which he had not read; many which were reread for inspiration and for confirmation of facts and ideas. There were many presentation copies from authors who thus did homage to a master in our art.

The most extensive buyer at the sale was the Newberry Library, of Chicago, which has recently come into possession of a large bequest of a former Chicago printer, on condition that the income of the bequest shall be expended for books relating to typography. Chicago printers will thus have, in time, at their service a typographic library on the same lines as that of the Typographic Library in Jersey City.

Collectanea, among other items, acquired a book of intensive association interest. It was item 486 in the sale.



Theodore Low De Vinne, 1828-1914.
Successful Printer, Historian of Printing, Teacher of Printing, Master of Arts of Yale and Columbia Universities, who with meager initial advantages achieved world-wide fame.

486. DE VINNE (Theodore Low). The Writings of Theodore Low De Vinne, A.M. A Series of Articles written about Printers and Printing that have been extracted from various magazines printed during the past thirty-five years—some with illustrations. Pittsburgh: A. W. Collins, 1912. Presentation copy from A. W. Collins to T. L. De Vinne.

This book was a tribute of respect from a wage-earning compositor to De Vinne. A year or more ago *Collectanea* printed a biography of Alexander Washington Collins, with an account of a remarkable typographic library which he had collected. The Collins' library is the most extensive collection of books about printing in America collected by one person, except those of De Vinne and D. B. Updike, and is the more notable because Collins' collection was acquired from savings from his wages as a compositor. He had no other source of income.

This item 486 is handsomely bound and extra illustrated, and although only one copy was required, Collins set up and printed a title page, dedication, and

sub-titles preceding each of the excerpts from various magazines of articles by De Vinne during a period of thirty-five years. Could a better tribute of respect be conceived or one which would gratify the recipient in his old age! The proper place for this volume is, of course, in the printers' library, the Typographic Library and Museum in Jersey City.

Collins was the most appreciative of all the admirers of De Vinne. We have before us a small sheaf of letters written by the master to his disciple. De Vinne acknowledges frequent gifts of crates of peaches, apples, cantaloupes sent by Collins from the farm of a brother. But perhaps the best tribute of all was that presented by this working compositor to the most illustrious of living master printers at Christmastide, 1911. It is a printed broadside 20 by 28 inches, suitably framed, containing a brief biography of De Vinne, surrounding a photograph of De Vinne in his library, with the first bibliography of De Vinne's writings. The title of the broadside is "In Honor of Theodore Low De Vinne, A.M., Master of the Art which is the Preserver of all the Arts," and this title and an initial and outside border and the border surrounding the photograph are admirably hand drawn by Collins. The bibliography involved much research, and was reprinted in the 1915 year book of The Grolier Club.

What manner of man was this compositor? He possessed a talent of assiduity. He was an entirely self-taught letterer and geometric designer, but whatever work of that sort he did was for gifts, and all was done with professional excellence, though slowly enough we imagine. He had a receptive and exact memory. He could recite, letter-perfect, the Declaration of Independence, and it was characteristic of him that his library contained several works containing that great document, all corrected by his own hand, after comparison with a fac simile of the original and a certified copy which he obtained by application to the State Department in Washington. It is a surprising fact that most of the reprints of the Declaration contain errors due to careless copying or

to copying from imperfect copies. It was again characteristic of Collins that he would not commence to memorize the Declaration until he had taken pains to verify the copy from which he proposed to learn. Collins' devotion to the art and literature of printing did not curb or confine his social relations. As a young man he achieved several records as an amateur athlete; his library contains several books on athletics; he had a file of *New York Clipper Almanacs* for the purpose of keeping in touch with championship records. He was a high student in Masonry, an instructor in that craft and active in the work; his library contains a few rare souvenirs of Masonry and books thereon. He was a member of the Elks. For a wage earner his vacations were remarkable. He explored the Caribbean Sea during two vacations; once he went to Bermuda; once he visited all the great cities of Canada. These traits we note in proof that his remarkable devotion to the reading and study of the literature of his trade of printing did not in the least curtail his enjoyment of those pleasures on which the anti-reading, anti-studious printers exhaust their energies. Both Collins and De Vinne took their full share of the good material things of life while enjoying its higher spiritual and mental pleasures. They gained as much of the world as they wanted without any risk of losing their souls.

Beloved by his family and friends, timid among strangers, Collins' misfortune (though it probably did not worry his deeply philosophic spirit) was that of living in Pittsburgh, a city in which there was not one person qualified by sympathy with or study of the literature of printing to appreciate or cooperate with him. In Boston or New York and a few other cities Collins would have been able to associate with lovers of books and of printing. In Pittsburgh all his books and his scholarly and artistic attainments were unobserved; had he possessed (in addition) a million dollars he would easily have become a celebrity of Pittsburgh; even the librarians of Pittsburgh would have delighted to honor him for his million and his books. As it was, this modest man felt himself rebuffed by two of the better paid custodians of the books belonging to the people of Pittsburgh, neither of whom has any distinction in the real world of books. The principal library in Pittsburgh is connected with a great technological institution, the gift of a multimillionaire, which denied to its students of printing the privilege of joining the social "letter" societies, which are reserved to students of "the arts" and drama and sciences. Printing is not recognized as an art there. It is classed

with blacksmithing and bricklaying. In such a purblind environment, as might be expected, the wage-earning Collins, possessor of many more books on the great art of printing than can be mustered in all the libraries and collections in Pittsburgh, received the cold shoulder; yet he was competent to assist and advise these keepers of books, as is proved by his wide correspondence with eminent typographers and book collectors. The public of Pittsburgh, unaided by a fortuitous millionaire, would probably



Book Mark of Theodore Low De Vinne.
The Library of De Vinne was sold at auction on January 12 to 16, 1920. This consisted of about two thousand titles, and \$24,600 was realized.

have no public library. It lacks the spirit which makes cities truly great. In art and literature and science it is a mendicant and in this respect it does not stand alone. There is not a good bookstore in Pittsburgh. Decidedly Collins rose superior to his environment and in time, if he had lived, would probably have followed the example of the millionaires Pittsburgh delights to honor, who with one accord have shaken its dust from off their feet.

De Vinne and Collins started in life on an equal footing. One became the wealthiest printer in America, the other remained a wage earner. Both were exceedingly busy persons and both found ample time in which to study and enjoy the art by which they earned a livelihood. The busiest men, in fact, read the most. Who was busier than Roosevelt, who read and digested more books, probably, than any man of his time? The printer, young or old, who "has no time to read," has no true excuse. He has no disposition to read. His mental appetite is too gross to be stimulated by the finer things of life. Such printers will always be in the majority; the victims of lazy minds, useful in an undistinguished way, living their lives in a well-enough way and then forgotten — ciphers in the book of life.

From the Calendar of the Commonwealth Press, Worcester, Massachusetts.

Never let your advertising be inferior to your product.

[This is for the benefit of manufacturers in general. For printers *Collectanea* urges: Never let your printing average inferior to your advertising.]

There has been a lot of business lost by the way telephones are answered.

This country does not need some one to run it or to feed it. It sadly needs some one who will let it alone.

Sometimes it is a good idea to have a fresh mind study your problems.

The pleasantest things in life are pleasant thoughts.

Courtesy is really nothing but common consideration for the rights and feelings of other people.

The reason that some people accomplish more is that they attempt more.

There is always some one in every organization to whom the boss turns when he wants something done right.

The only way to have a friend is to be one.

The only way to get a customer's attention is to give him yours.

We are making today the memory of tomorrow.

He that is of opinion that money will do everything may well be suspected of doing everything for money.

Doing is very largely a question of trying.

Never contrive to make it easy for your concern to get along without you.

To be sure, printing is our business, but it furnishes us lots of pleasure as a by-product.

Nature has a perfect cost system and one price to all.

The chap who is fired with enthusiasm over his job never is fired by the boss.

If a man is right he doesn't have to get mad about it.

Don't be foxy; it's an acknowledgment that you lack real ability.

We construct printing to fulfill its mission.

There are more lazy minds than lazy bodies.

Our customers are not merely names on our books; they are our business partners and friends as well.

If the days hang heavy on your hands you're in the wrong business.

A good many of us mistake action for progress. Some people seem to regard it as bad form to know something.

A boss is one who gets things done.

There are three kinds of people in the world: the wills, the won'ts and the can'ts. Think it over.

A man's true wealth is the amount of good he does in the world.

The public has a right to believe advertising. The dishonest advertiser is a public enemy.

Printer's ink is no good in cans, but spread it effectively on paper and it's some salesman.

* * * *

WHY should those who write of Printing descend to the plane of any of the mechanic occupations, when Printing is the source of all that ennobles mankind, extends commerce, and maintains civilization? Printing is an Influence! Printing is the most influential agency of civilization! Now, ye mechanic-minded printers, get this idea thoroughly into your mentality, and it will add to your profits.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Dodging the Cost System.

Practically every month the editor of this department receives several communications from printers with small or moderate sized plants asking for some easy way to find out how much it costs them to do business without having to bother with a cost system. As one expressed it this month, "I haven't any time for a lot of bookkeeping and figuring about interest, depreciation, or overhead. I want to know how much to charge for the work when I pay a man a dollar an hour."

That is the attitude of most all of the correspondents on cost keeping, and when we write them that for every dollar paid in wages the cost is over three dollars, they either ignore the letter or write back that they are located in a small town where rents are low and taxes low, and that they do not get or expect fancy salaries like the big city printers.

The actual fact is that the variation in cost between the various cities and towns is less than it would be if the three-to-one calculation were used.

There is only one way to secure figures representing the cost in your shop and that is to use a correct time ticket to show the amount of work done, and a simple system such as the Standard to gather up the cost data. If done every day it takes but a few minutes of the time of the one who makes out the bills and does the necessary bookkeeping.

A cost system saves its cost many times over every year by preventing the making of losing prices and the omission from the estimate of small items of cost.

There is no royal short cut to cost finding. If you will not do the work, you must either accept the results found by others who do keep costs, or you must risk the losses that are sure to come from guessing.

The Speed Mania in the Pressroom.

These are the days of fast traveling and impatience. If we want to go anywhere we look up the fastest trains and the shortest route, and fret and worry if there is a few minutes' delay at any point in the journey. If we run a car we are not satisfied unless we pass everything on the road, and we take big risks at crossings and turnouts to avoid having the other fellow gain a little on us. It is the same in the pressroom. When we are about to buy a new press the first, or almost the first, question that we ask the salesman is, "How fast will it run?" And we are not satisfied, possibly may not complete the purchase, unless he names a higher speed than we have been getting from the machines now in our pressroom. It is natural that, in times of high cost, we should want the machine that will give us the greatest output per unit of cost, but that does not necessarily mean that it shall run at the highest speed.

Only recently we visited an Eastern printer who had installed several new feeders on his job presses. He was very proud of the great improvement in his pressroom and was boasting that he could now run these presses at more than two

thousand impressions per hour, which would give him much more than fifty per cent increased production. After watching the machines for a short time we realized that they were making numerous stops and that fully a minute was lost at each stop before the pressman could get to the machine and adjust and start it. A stop watch showed that he was trying to run these machines at about 2,400 per hour and because of the stops he was losing fully seven minutes each hour. We are not going to discuss the cause of these stops, whether from defective stock, improper adjustment of the machines, or other cause, but let us figure just how much loss there was in those seven minutes. The machines were supposed to be running forty per minute. Seven times forty is 280; this deducted from the estimated product of 2,400 leaves only 2,120, about nine per cent less than expected.

In a cylinder pressroom in the same city we saw a number of presses each of which, the foreman told us, was turning out 15,000 sheets per day. The stop watch told the story of 1,800 per hour, which would mean only 14,400 in a day. They thought they had a speed of over 1,900, but there was a slight slip of the belts. But that is not all; the time tickets for those machines told the tale of stops for changing rollers, for oiling up, for washing out cuts, for loading feeders, and the various other delays so well known, amounting to forty minutes a day. At 1,800 per hour, forty minutes will account for 1,200 sheets. So the 15,000 expectation was reduced to a 13,200 possibility and a 12,500 probability.

Now, suppose our friends were estimating upon their ideal figures on a close-priced job, or making promises of delivery on a special hurried order. Think how far from making good they would come! And unless they analyzed conditions and found out the true facts the workmen would be unjustly blamed for restricting production.

The worst of it is, however, that the printer with the speed mania is apt to slight quality to secure speed. Instead of running the full-bodied ink that is called for to give the effect designed by the artist, he will substitute a lighter ink that will run faster, or he will dope the ink to keep it from pulling. He will overlook slight variations in register to save stopping for adjustment. To avoid keeping the press standing he will back up too soon. He will fold too soon for the same reason.

It is time that printers take the word "quality" more seriously in all their departments and think less of speed. The result of the present speed mania has been a degrading of the average quality of general printing, which has done much to increase the discontent of the buyers and to lead them to use less of the printer's product than they otherwise would. Let us side track the speed idea for a while and start a quality campaign. Not a boost for the few who are now doing printing that stands out above the average, but for the creation of an appreciation by the public and by the average printer of the value of good printing for general use.

Measuring Composition by the Square Inch.

On another page will be found a communication from W. G. Martin, secretary of the Detroit Typothetae, regarding the new system of estimating composition by square-inch measurement devised by G. L. Garand of that city.

This is a subject that has been studied and experimented over for a number of years, one of the earliest workers in that field being Daniel Baker, of Philadelphia, who published the results of his work in a series of estimating lessons put on the market by the Master Printer Publishing Company, the lessons being now out of print. His system comprised a classification of composition according to the average time required to set a square inch, or the number of square inches of the class that could be set in one hour. It was adopted by a number of printers and several printers' organizations. These lessons were copyrighted and issued in 1911, but the system was used by Mr. Baker for five or six years prior to that time.

The Ben Franklin Club of St. Louis also did some original work in an effort to prepare a plan of square-inch measurement of composition. The work of that organization was along the line of preparing or selecting sample pages of different values of composition and using them as guides in figuring. Their plan was actually used for a time, but has recently been revised more in line with Mr. Baker's method.

The new method of Mr. Garand is to prepare a scale of square inches, such as the electrotype and engraving scales, with which we are so familiar, and fill it out with the prices of an average or a typical job figured out from records of actual production at \$2.80 per productive hour. He then provides a series of percentage deductions and additions, according to the class of the work actually being figured on. This is really an adaptation of the older method of Mr. Baker, though his description of the classes is not exactly the same. The key chart of the Garand system is prepared to cover a job or page 17 by 22 inches, and according to his classification it covers "very close jobwork," called by him Class 5. "Close jobwork" and "medium jobwork," which form the bulk of the usual composing-room output, are estimated by making a percentage reduction from the figures shown in the scale.

We are always impressed with the value of any attempt to secure uniformity of price in the printing business for a uniformly graded product, and Mr. Garand's work will naturally help along this line, but we are afraid that Mr. Martin and the Detroit printers will be disappointed if they have an idea that any scale, no matter how correct, is going to stop bargaining on the part of buyers of printing. It is simply a step in the right direction, and so long as the present cost of composing-room work continues it will help those who use it rightly. When the present cost changes, a new scale or a new percentage arrangement will have to be adopted.

The Service a Printer Can Give.

As soon as "service" is mentioned many printers begin to think of advertising writing, copy preparation, and artwork. These are things of which the printer should know more than the buyer, and in the purchase of which the printer should be able to give advice and service, but that is not the service to which we refer at this time.

When your customer comes in to give you an order, you can merely listen to his instructions and make the necessary notes to insure their being followed to the best of the ability of your workmen to visualize your instructions, and let it go at that. Or you can, after learning the exact purpose for which the customer intends to use the job, make such suggestions as will make it more fitted for his purpose, so that it will give him better results, or in some cases so that a job intended for temporary use or for casual use will cost him less money.

This service may even go so far as to suggest a certain uniformity and standardization in his forms so that they may

be run together, or a reduction in the size or weight of the paper, or even the quality, so that he can afford to use them more freely and make carbon copies for record and for facilitating the handling of business. This class of service has been featured by the loose-leaf concerns for years, but the printer has not taken advantage of his opportunity to any great extent.

The service that a printer can render in suggesting the arrangement of copy and layout is too well known to need more than suggestion, yet we find numbers of printers losing orders because they have not seen the wisdom of letting their customers know to what extent they can take this burden off their shoulders. Only the other day, we saw a printer take an order with the casual remark: "This copy is not very well prepared." But he made no effort to tell the customer that if the copy had been properly prepared the composition would have been reduced fully twenty per cent, or to advise the customer to have the copy typewritten and properly punctuated. When that job is done there will be the regular battle over the cost of alterations, and the printer will make an allowance from his bill for fear of losing a customer or for fear that he will not be able to collect promptly.

The printer who places himself in his customer's place and looks at his printing from the customer's point of view when taking an order, will render service which will bind the customer to him with hooks of steel, and he will not have to sacrifice the percentage of profit that he desires; he will surely save many disputes and troubles.

Persistent Advertising.

The printer who would be successful and make money must advertise, not only once in a while, but all the time. There is no exception to this rule, though there are many variations of method in advertising, from the ethical style of the professions to the flamboyant spread of the department store. The real method lies between these extremes.

The most important part of advertising, for the printer, is persistency. There are many printers in every locality, and the majority of these are busily reaching out for new business all the time. The ones who hold back or who only go after business spasmodically when orders are few and there is need of something to keep the workers going, are the ones who are compelled to meet the keenest competition of others in the same dire straits and take business at close figures.

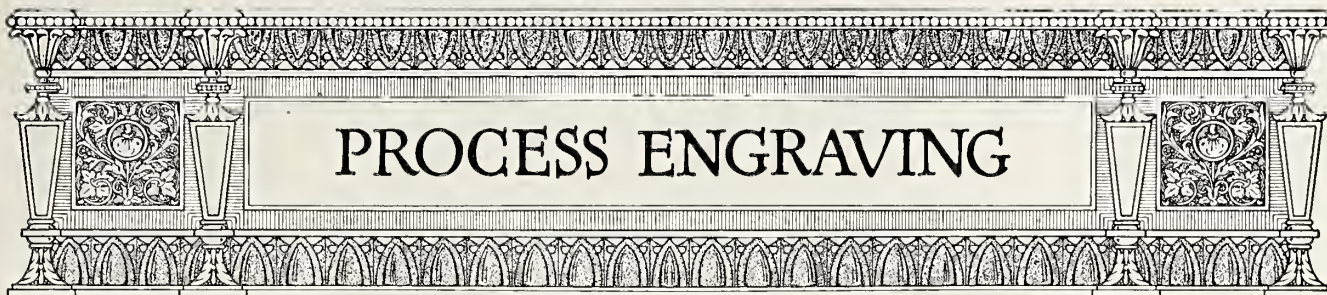
A printer's advertising is not calculated to bring immediate results, and for that reason he should advertise even when he thinks he is too busy, in order to have business coming in when the orders on hand are running out. He should advertise when he sees a dull season approaching, so as to get the first of the orders and avoid having a dull season.

Dull seasons come because we are looking for them and say to ourselves, "Well, I guess we had better lay off from advertising until business gets better and save that much toward meeting expenses during the dull spell." We start out by looking for the dull spell; and a man will find anything he hunts for in this world, whether it be dull spells or profits.

Every printer should set aside a certain percentage of his gross income for advertising and use it to the best advantage, remembering that if he uses it properly he will be able to keep his plant busy on the work for which it is best equipped.

He should apportion this appropriation for advertising so that it will be used in keeping his business and specialty before the buyers all the time, but particularly at the time when others are talking of coming dullness and slacking up in their struggle for business. This will always bring results, if the advertisements themselves are right. And every advertisement should be a sample of the thing that is offered for sale. The printer is the only business man who can do this.

Look over your list of successful printer friends, and you will find that they are all persistent advertisers.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Correction.

In this department of the February issue, on page 575, there appeared a note entitled "Positives for Offset and Rotogravure Printers," in which the statement was made that "The Esleeck Manufacturing Company, of Turners Falls, Massachusetts, makes a 7½-pound onion skin paper, No. 1722," etc. A letter from the company calls our attention to the fact that this statement is wrong, that the onion skin paper referred to is the glazed Fidelity onion skin, made on the basis of 17 by 22 inches, 8 pounds, and that it should be referred to as Fidelity onion skin, not as No. 1722 as mentioned in the note. We regret this error, and trust our readers will make note of this correction and thereby avoid inconvenience.

Senefelder Transferred Designs to Stone.

In answer to the query as to who it was that discovered that drawings might be made on paper and transferred to stone, the credit should be given to Senefelder, who wrote prior to 1817 in his book of instructions for lithography: "The method of first drawing the design on paper with soft chemical transfer ink, and then transferring to stone, offers such advantages that it pays to practice it."

First Photoengraving 1826, Not 1824.

The portrait of Cardinal d'Amboise, etched on metal by Nicéphore Niepce, which is preserved with many other relics of this first photoengraver in the museum at Chalon-sur-Saone, France, has been labeled as having been made in 1824. M. G. Potonnie has been studying the letters and other documents left by Niepce, and finds the correspondence between Niepce and the Parisian engraver, Lemaitre, by whom the plate was printed, proves that Lemaitre did not take proofs of the plate until 1826. *The British Journal of Photography* says: "The question may seem an exceedingly minor one, but inasmuch as proofs from the plate are preserved in the Chalon Museum, in the Musée des Art et Métiers and by the French Photographic Society, all bearing the earlier and erroneous date, there seems good reason for drawing attention to an historical error which has survived too long."

Stripping Dry-Plate Negatives.

"Collotype," New York, writes: "In the collotype, or gelatin printing process, we require, as you know, a reversed negative. When working from copy we do this by using a prism, but frequently negatives are supplied which I would like to strip as we do wet plate negatives."

Answer.—If the dry plate negatives are unvarnished, put them to soak over night in a tray of clean water. Next day transfer them to a tray containing 25 ounces of water, 10 ounces of formalin, and 1 ounce of glycerin. Leave them in this formalin solution for at least five minutes and stand in a rack to dry, without washing off the formalin mixture. When

the negatives are thoroughly dry, flow with celluloid varnish as thick as collodion. Celluloid varnish may be made by dissolving transparent celluloid clippings in amyl acetate or acetone. When the celluloid film is dry, cut around the edges of the negative with a sharp knife, and gently strip the negative from the glass, when the film can be used in the printing frame either side down.

Carbon Tissue for Line Engraving.

C. Schneider, Brooklyn, N. Y., writes: "Having had experience in carbon printing, I tried it for line engraving in this way: Plain carbon tissue is sensitized in a saturated solution of potassium bichromate to which is added a little albumin. Expose the tissue and transfer to zinc. I then heat the zinc and apply ink (wax, resin and litho ink) with a tuft of cotton, working in a circular motion, and then powder with a mixture of resin, dragon's blood and asphalt. I repeat this operation of heating and powdering until the lines take no more, then bake, after which the lines shine brightly. The image appears to be a sure thing to resist acid, but it is not. The acid gets through, causing the whole surface to be porous. For the first bite I use a weak solution of 2½ parts nitric acid to 30 parts of water. Now what I want to know is the right kind of resist for carbon."

Answer.—Your question is printed in full as it describes a wrong way to go about zinc etching. If you will develop the carbon tissue print on the zinc until the zinc is free of gelatin except where the light has acted, and will then heat the zinc almost to melting point until the gelatin is carbonized, you will have an image on the zinc that will resist etching with chlorid of iron, but will not resist nitric acid and water. By transferring your carbon to copper you can heat the metal to a much higher degree and be sure of carbonizing the gelatin, while chlorid of iron is the proper mordant for copper.

Increasing the Sensitiveness of Bichromatized Solutions.

"Etcher," Philadelphia, writes: "What is it that is used to increase the sensitiveness of enamel? I have read somewhere that a dye is used, as is done on dry plates, but I have forgotten the name of the dye. I have to take twice the time I formerly did to make a print. It may be that the electric light is to blame. Can you tell me the name of that dye?"

Answer.—Some years ago there was a statement published that a Viennese professor had found that erythrosin, the dye used for making dry plates sensitive to yellow, would, when added to bichromatized solutions, increase their sensitiveness. Immediately all progressive engravers tried it, without finding that it gave any increased sensitiveness. In fact, it worked the other way, as bichromatized solutions, either fish glue or albumin, required more time for proper exposure with the dye than without it. There is a tendency

for bichromatized solutions to work more slowly in winter than in summer, and there are several reasons for this: One reason is that the coating on the plate is usually thicker in cold weather than in warm, when the solutions are more fluid. Then the daylight is surely weaker, and artificial light most frequently weaker, in winter than during the summer. Thus far no dye has been found that will increase the sensitiveness of bichromatized solutions.

Rotagravure in the United States.

From both England and France come queries as to the progress rotagravure is making in the United States, to which it might be answered, as has been said here before, that it is unfortunate that rotagravure should have been put into use first for newspaper supplements, when the method is so well adapted to give the finest results possible from the printing press. Just now the further progress of newspaper supplements is held back by the shortage, and consequent high cost, of paper. It would be a fine opportunity to utilize rotagravure for its proper use in book and high-class magazine illustrating, and also in high-grade advertising and commercial work, but here again is the obstacle that there are no sheet feed or small rotagravure presses of any kind to be had. Pressbuilders are so busy endeavoring to fill orders for typo and offset presses that they have no time to bother with a new type of press. So the progress of rotagravure is temporarily delayed here, while Japan is rapidly progressing with it.

Louis Alphonse Poitevin's Patent.

"Lithographer," Brooklyn, N. Y., writes: "I heard your talk the other night before our union, in which you spoke of a Frenchman as being the Father of Photolithography. Could you give me the date of his patents?"

Answer.—Louis A. Poitevin obtained on August 27, 1855, patent No. 24592, a most comprehensive French patent, for its title began: "Photographic Impressions in Greasy Ink and of Different Colors, Liquid or Solid, on Paper, on Cloth, on Stone and Pottery," etc. On December 13, 1855, he received two English patents, Nos. 2815 and 2816, which if they were in force today would cover all processwork. Poitevin never applied for a patent for these inventions in the United States. He sold the rights to his inventions later, Lemer cier, of Paris, making most successful use of them.

Watch Copyright Legislation.

Readers of THE INLAND PRINTER may recall how this department fought for fifteen years the iniquitous old copyright law under which American publishers were having engraving and processwork of any kind made abroad and copyrighted in this country. If the reader will refer to this department for May, 1909, page 255, he will learn how the long fight ended in victory, and he will also note the protection it brought to the engravers of this country.

A new proposal is to come before Congress, of which this is the first note of warning. At present, photographs made either in the United States or in Great Britain must be registered at Washington to obtain copyright. It is proposed to continue this method as far as photographs made in the United States are concerned, but photographs made in Great Britain will not require registration in this country, or any mark to indicate they are copyrighted. The fact that they are British will be sufficient to protect them. So that any photo-engraver who reproduces a photograph or picture without a copyright notice may render himself liable to costly court proceedings, heavy damages, or blackmail. It would make it dangerous to handle any uncopyrighted photograph. It is to be hoped the American Photoengravers' Association and the International Photoengravers' Union will take steps to protect our craft against this new danger.

The House of Levy.

Since 1869, when the late Louis E. Levy began the attempt to make photoengravings through the action of light on bichromatized gelatin, the Levy family has been active in the photoengraving business. Louis Levy perfected an etching machine; Joseph B. Levy became a camera maker, and Max Levy is known the world over as the maker of perfect screens. Now the second generation, Howard S. and Lionel F. Levy, sons of Louis E. Levy, under the title of The Repro-Art Machinery Company, have taken over the inventions and businesses of their elders, so that etching machines, cameras and screens will be supplied by this company. Max Levy is not retiring from activity; he is engaged in completing a precision measuring machine that will enable one to discover without difficulty a difference of one fifty-thousandth of an inch. Of the younger men on whom rests the responsibility of preserving the fame of the family, Howard S. is just over thirty-eight years old, and his brother, Lionel F., but thirty-five years. They are old, however, in experience in the photo-engraving industry, splendidly educated, and are admirably fitted to maintain the traditions of the family.

"Paper & Ink."

Here is a publication devoted largely to lithography, and printed as such a publication should be, in the planographic manner on the offset press. Frank O. Sullivan, so well known in printing trade circles, is sponsor for *Paper & Ink*, and he asks that it be not judged by the first number, which appeared in January. *Paper & Ink* is sure to attract attention for its novel appearance from cover to cover. It gives examples of offset printing on several kinds of paper. The magazine was produced entirely from engraved plates, and was printed on the offset press by William Grass Printing Corporation, New York. The peculiarity in the method used for preparing the zinc plates is that the photoprinting on the plates is done from positives, instead of from negatives as is customary. Type is set as usual and proofs are pulled from the type on a special grade of onion skin paper, known as Fidelity onion skin, a special ink made by the Sinclair & Valentine Company, called "Positive Black" No. 652, being used. This type proof on the onion skin paper is then dusted with lampblack, and becomes as opaque a positive as is known to photography. *Paper & Ink* for January has many features of interest to printers. It can be had from National Paper Trades Exchange, Inc., 33 West Forty-Second street, New York.

Vision Filters to Determine Color Luminosity.

The Ilford Company of England has brought out photographic vision filters, as it terms them, which will be a great aid to the photographer of colors. They cause colored objects viewed through them to assume the relative tone values as will appear in photographic copies made by means of the plate for which each view filter is designed. For example, an ordinary plate being most sensitive to blue and violet, and blind to green and red, it has been possible to roughly determine how colors will be recorded on such a plate by viewing the copy through a blue violet filter. The company's new Ilford P. V. iso filter will tell in advance how a green sensitized or orthochromatic plate will record colors, and their P. V. pan filter will perform the same function for a panchromatic plate. By inspection of colored copy through these vision filters one can, after a few trials, judge fairly accurately the luminosity of the different colors when the plate is exposed without any filter. Then, by studying the copy through these vision filters, together with the regular color filters, one can soon learn to determine in advance just what results will be obtained through the filter and on the plate he will select, thus obviating guesswork, besides saving time and money, and bringing about a decided improvement.

PHOTOGRAPHY AND THE LITHOGRAPHIC PRESS.*



ONE of the most fascinating stories is the account that Alois Senefelder has left us of the researches he made before he perfected lithography. Senefelder was the Edison of his time, only that Senefelder was poor and had a struggle to support himself while carrying out the thousands of experiments which resulted in "chemical printing," as he called it, or lithography. His work revolutionized the art of printing, has given employment to thousands of artists and artizans, and has brought pictures, especially in color, into homes that might never have enjoyed them.

During the early part of the last century lithography was taken advantage of by great artists, and some of the prints they made are priceless possessions in art museums. In those days the method of copying paintings, or any subject, was by first making a drawing of the proper size and then a tracing from that, which was then transferred to stone. Several mechanical devices were tried for copying a drawing in proper proportions, but none of them were entirely successful.

Some centuries before Senefelder's time Friar Bacon had invented the camera obscura, which became a scientific toy. During the early twenties of the last century, Nicephore Niepce, finding that asphaltum was sensitive to light, experimented in an attempt to fix the image given by the camera obscura, which resulted in the daguerreotype in 1839.

In that same year, 1839, Mungo Ponton discovered that paper soaked in potassium bichromate and dried was sensitive to light. Years later Louis A. Poitevin showed that it was the glue size in the paper that became light sensitive, and on this is based all the photomechanical processes.

As to applying Ponton's and Poitevin's discoveries to lithography, it is interesting to find that Dixon, in Jersey City, and Lewis, in Dublin, Ireland, were both attempting this in 1841; just how far they succeeded it is difficult to ascertain.

For the benefit of the student who wishes to follow the work of some of the early inventors of methods for applying photography to the litho press here are their names: Zurcher, of Paris, 1842; Lemerrier, Paris, 1852; Louis A. Poitevin, Paris, 1855; L. H. Bradford, of Bradford & Cutting, Boston, 1858; P. Gibbons, 1859; E. I. Asser, Amsterdam, 1859, and William Toovey, Brussels, 1859. In that same year, 1859, came the greatest invention of them all, by John W. Osborne, of Melbourne, Australia. Osborne coated fine linen paper with gelatin and albumin, and on it made a lithographic transfer by photography, and from that time dates the real wedding of the camera and lithography.

Osborne came to the United States and in 1866 organized the American Lithographic Company, which soon began to reproduce line engravings for art purposes, and also maps and patent drawings for the United States Government. If we were to find on the news stands tomorrow morning a daily newspaper printed in colors it would surprise us, and still it is possible, for the photomechanical processes of today are equal to it, the question only being, would it pay? A daily paper in colors would not cause the sensation created over the whole printing and publishing world when there appeared on March 4, 1873, the *New York Daily Graphic*, a daily illustrated newspaper. It illustrated the news of the previous day, lived to be eighteen years old, and proved that the camera and lithography together could accomplish great things and would never again be separated.

In the early methods of applying photography to lithography it was the stone that was sensitized. Osborne in 1859,

and the *Daily Graphic* in 1873, proved that the photolitho transfer was a more practical way of getting a picture on stone by photography. The lecturer said that in 1894 he was in the business of photointaglio engraving on copper and steel, and hit on the idea of engraving a copper plate intaglio and pulling transfers from such a copper plate to be retransferred to stone. This proved to be an improvement, but lithography was at a standstill at that time and this method was not taken up, until today it is proving popular.

When Ira W. Rubel found, over in New Jersey, that he could print on a rubber blanket, and offset the impression on almost any kind of paper, he gave planographic or surface printing an impetus that changed lithography or printing from stone to what is known as offset printing. In applying photography to offset printing it became necessary to make the photographic print directly on the grained zinc or aluminum sheet, and now we have a new monthly magazine, known as *Paper & Ink*, that would seem to indicate that photography and offset printing, or photoplanography, are wedded forever, never to be divorced.

We are now approaching a period of research in the graphic arts, and in going over the experiments of those whose names are recorded here it may be found that some of their discoveries will be found valuable in their application today. A study of the work of Senefelder and these fathers of photolithography will make us all better craftsmen, and the more we know of them the more we will be impressed with the fact that they were "giants in their day."

The lecturer had with him, selected from his own rather extensive collection, exhibits of half-tones, as well as a number of photolithographs of nearly fifty years ago that were a surprise to the audience, as they were made before the days of photoengraving and demonstrate what can be done when photography and photoplanography are doing teamwork.

CLEANING THE METAL FEEDER.

BY JOHN E. ALLEN.

The cleaning of a metal feeder on a slug casting machine may be made an easy task if it be done in a certain way. In one large composition plant the metal feeders are cleaned each evening shortly after the night shift has started to work. When the metal in the feeder is rather low the machinist's helper removes the cylindrical casing, so that he may the more readily watch the disappearing metal. About the time the feeder is nearly depleted of the purer metal, the base of the feeder is lifted from its position with a pair of tongs, turned over and emptied, then placed back on the machine, all in one simple and quick operation. Then another feeder on another machine is given attention, and so on until the entire battery has been looked after. Each cleaned feeder is replenished with metal immediately upon being completely freed from dross, the cylindrical casing is replaced, and matters go forward in the ordinary way.

This system of cleaning the metal feeder as each individual feeder is nearly empty is much better than the plan of cleaning feeders in immediate rotation, regardless of the amount of metal contained in each at the moment of removal from the machine. Time is wasted in prying the larger ingots from the base of the feeders, to say nothing of the extra amount of metal that must be remelted before being in shape to use again on the machines.

The main idea is to clean a feeder just at the moment when it is the more easily cleaned, and not at any certain time of the clock.

In the metal room of the same plant two cards are used regularly. One reads "Hot," and the other "Cold." The former is placed above ingots too hot to handle; the other is put over those that are ready for use. Burns are thus avoided.

*Synopsis of a talk before the Amalgamated Lithographers of America, in New York, by Stephen H. Horgan.

CURIOS FOUND IN THE DICTIONARY.

BY F. HORACE TEALL.



IF you think that words, simply as words, are not interesting subjects of study, let me suggest that you look up in the dictionary the word curious. Or rather let me tell what I find there about this word and the allied noun, curiosity. You will at least gather from the quest the conviction that many curiosities are existent among the common words of our language, and I am not a good guesser if nothing more results from it. The two vocables mentioned are themselves curiosities, especially in the fact that their original sense is hardly suggested in their present common uses, though it is really included in their true significance. They are suggestive of interesting study, which will aid in selecting the words that tell most clearly what is meant to be clearly expressed.

Originally to be curious was to be careful, precise, accurate, or fastidious; almost any word that implied carefulness of any kind might have been substituted for curious, according to circumstances.

In the sixteenth century Puttenham's book, "The Art of English Poesy," said: "It was therefore of necessity that a more curious and particular description should be made of every manner of speech." Another sixteenth century writer, Rev. Richard Hooker, wrote: "Men were not so curious what syllables and particles they used."

These quotations are taken from the Century Dictionary, not from the originals, and are given for a reason that probably influenced their selection for that work. Both writers meant careful by their use of curious, and both quotations point to a need of our day, as clearly as they did to one of their own time.

As an instance of the ease with which history may be perverted by careless use of a word, here is something written by a professor of history in one of our universities: "At the basis of Mohammedan doctrine was the book of teachings which he (Mohammed) had compiled during his life."

What this writer meant is true, but part of what he says is not true. The Koran was not "compiled" by Mohammed. Compiling is a process of gathering various fragments into one collection, and the Koran is such a gathering of Mohammed's sayings, made after his death.

In the word compile we have a curiosity. What does it mean, and how has it come to be used as it is? Its Latin original means "to rob or pillage," literally by physical force; and the thieving idea is still present in the significance of compile, though it is often used without such a thought. The professor from whom I have quoted could not have intended to say that Mohammed stole his own sayings from himself. On the contrary, that some of his predecessors in grammar writing had stolen from others was just what Gould Brown did mean when he accused them of mere compiling.

We all know the somewhat contemptuous inference with which city people often speak of countrymen, as if countrymen could not know much; and of course as a rule they do not know much, practically, of city customs. How many of my readers can tell when this fashion originated among city people?

Two every-day words, not commonly suggesting any such connection, come to us through the same circumstance of ancient thought that leads to the now lessened derogatory use of the word countryman. The old Roman name for a village was *pagus*, and the word was extended in application to the country generally, so that the adjective *paganus* meant rural. As Christianity is the one great institution of those times that remains, the word pagan has survived as the opposite of Christian, and it took its present sense from the fact that the countrymen of the old Roman empire clung to their idolatry longer than did their brethren in the cities.

From the same circumstance, in a far distant country, comes our word heathen, which was originally the Anglo-Saxon word for a countryman, or dweller on the heath. These three words—countryman, pagan, and heathen—illustrate the curious fact of great similarity in process of thought of three very different peoples, for we are very different from our Anglo-Saxon forefathers in most ways.

One need not search far in the dictionary to find curious words. Most words have an interesting history as to development and change of sense, and the regular processes of formation by compounding different elements into one new vocable are very interesting and profitable as a study. If you desire to know the English language well, you can not afford to neglect etymology.

Accord, concord, and discord come from what seems a queer thing to suggest such words for the sense in which they have always been used. In each the second syllable is from the Latin word for heart. Accord literally, in its elements, means "to the heart." Real agreement or harmony must have been considered so sweet and so rare that the only fitting name for it must contain that of the heart as the seat of human affection.

Caprice and capricious seem to arise from the fact that people could find no better comparison for certain actions than the caperings of a goat. The etymology of these words that connects them with the Latin name for goat is questioned by the Century Dictionary, but there is no doubt that caper is from that Latin word.

Instances of curiosity in words might be given almost innumerable, but the few mentioned may suffice as illustrations of the significant circumstances that originate many of our commonest expressions. The interesting and profitable study alluded to might well consist in habitual consultation of the dictionary, never left until the whole explanation of the word looked up had been mastered.

Of course no one can ever attain such mastery of the whole language as will enable a recalling of the origin or history of each word on every occasion; but continual study for the purpose of such accomplishment will undoubtedly lead to clearer distinction between words that approach each other in their meanings and yet are really different. Such distinction is one of the great characteristics of the clarity of style in the writings of the masters of language, and particularly those of our great poets, or "makers," as they used to be called. The lack of it is what has misled rhetoricians into the blunder of citing as an instance of tautology Dr. Samuel Johnson's lines:

Let observation, with extensive view,
Survey mankind from China to Peru.

This is said to have been translated into prose: "Let observation, with extensive observation, observe mankind extensively."

Very little thought suffices to show that the "translation" is about as bungling as any such thing could be. Not a pair of really equivalent ideas can be shown to be included in the lines, and therefore they do not exemplify tautology.

I leave the subject with a recommendation to those who care for such study to trace out the reason for this direct contradiction of the teachings of noted rhetoricians, and determine for themselves whether it will not pay to think closely before committing to print, or even to the writing of a letter, any important expression.

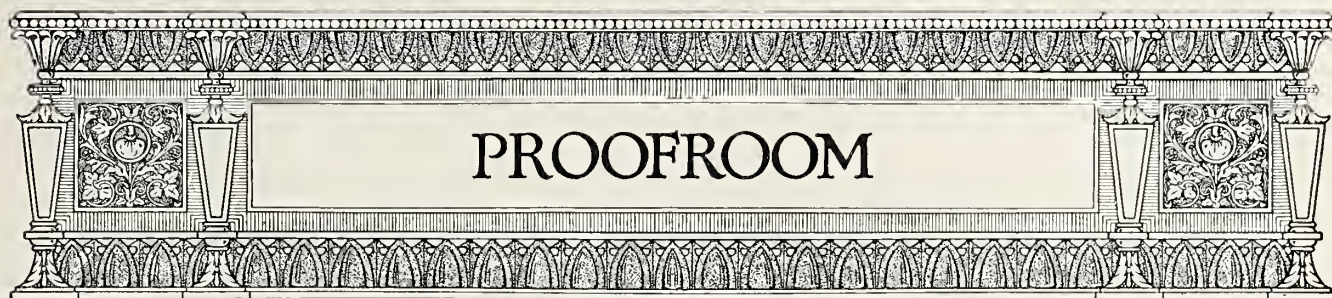
THOUGHT VOWELS WERE BIRDS.

Examiner—Well, my boy, can you tell me what vowels are?

First Boy—Vowls, zur? Es, of course I can.

Examiner—Tell me, then, what are vowels?

First Boy (grinning at the simplicity of the question)—Vowls, zur? Why, vowels be chickens.—*Farm and Home.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Construction.

Geo. P., Cincinnati, Ohio, sends this: "Would be pleased to have your opinion on the construction of the sentences: 'Cynics say they can tell if a strange young couple are married or not by watching them walk along a street. Through days of courtship each party studiously advanced only their best qualities.' A proofreader insisted the nouns implied plurality and required a plural verb and a plural pronoun."

Answer.—That proofreader was strictly correct in his insistence as to the first sentence, but might reasonably have qualified the assertion about the second, if he had cared to take the time or trouble. A couple must be two persons, not one, and must be spoken of in the plural. We have to say they are or are not married, if we speak appropriately. "Each party advanced their," etc., is reprehensible in two ways, though in keeping with very common usage, and is not always open to correction by operators or proofreaders, especially as it needs rewriting, not mere correction of the pronoun.

Spelling and Compounding.

P. J. P., New York, writes as follows: "(1.) Where the form 'coöperation' is used and the word must be divided 'co-' at the end of a line, should the dieresis appear with the second part of the word in the next line?"

"(2.) In most of the printed matter that comes under my eye the forms 'center' and 'theatre' are used. According to the dictionaries it would seem that we should have either 'center' and 'theater' or 'centre' and 'theatre.' Is there any good reason for treating the two words differently?"

"(3.) From what I have been able to read on the principles of compounding, I should expect to find 'today' a signal example of a case calling for the solid form—one in idea, short as it could be, and so old the meaning of one of its elements is forgotten. Yet it appears very often with the hyphen, not only in all the New York dailies, but also in books which incline to very modern spellings. Is my observation correct, and is there an explanation for this?"

Answer.—(1.) The dieresis should not appear with the second part of the word in the next line, but only the plain letter. The sign is only for use when the two letters are together, to show that they are separated in pronunciation. When the letters are divided, in two lines, the reason for use of the sign disappears, and so should, and does in good usage, the sign itself.

(2.) My observation differs radically from that of the letter writer. I have seen such difference so seldom in print that it has almost seemed accidental to me. Yet I have known of at least one publishing house which dictated such a difference in its work. No reason is apparent for it. The general practice is to spell all such words alike.

(3.) The writer's observation as to the forms "to-day" and "today" is correct—that is, it is a fact that some people write the word one way and many write it the other way.

Absolutely no reason is known to me except the predilection of a large part of our people for instituting faddish notions and the wide-spread impulse among a still larger part to adopt the changes they introduce. Nothing is known to me in the way of principle that would lead me to advocate omission of the hyphen from to-day, to-night, or to-morrow. This leads to another fact I can not explain. I have never written one of these words without the hyphen, yet the magazine always prints my to-day, etc., as today, etc. They have perfect liberty to do so, and I do not consider it worth a complaint. Mere unvarnished history of these terms is that they were universally written with a hyphen until something like half a century ago, and then somebody began to omit the hyphen and was copied increasingly until now the practice is about fifty-fifty. Enough of the good old practice remains for me to proclaim my firm adherence to it until doomsday. All of our dictionaries give the hyphenated forms only, though they may not continue to do so very long; most of our best authors and publishers use the hyphen; and I know of no reasonable argument why it should not be used. But I am free to admit that I can not utter any overpowering argument in favor of its use. It is a case of one strong prejudice against another, neither willing to show signs of weakening.

Are Services Retained or Secured?

R. E. V. (address not on letter, envelope lost) writes: "I submit the following to you for settlement. A disputed sentence is: 'This firm has retained the services of the best advertising man west of Chicago to write copy for them.' 'A' claims that the word 'retained' is improperly used in this sentence, inasmuch as the writer in question had at the time no connection in or with the firm, and had written no copy for them, but there was an agreement whereby he was to write for them in the future. There was no contract. 'A' claims that the proper word is 'secured.' 'B' claims that 'retained' is the proper word, and even went so far as to say that if one buys coal and puts it in his cellar for use the proper word to use in explaining this would be 'retained,' and that 'secured' would not be proper. If both words are permissible, which is best?"

Answer.—So far as proofreading is concerned, the word written in copy is best. The proofreader should do nothing in such a case except to verify the print by the copy. The customer is free to decide what words he shall use, and the printer's interest lies only in doing satisfactorily the work ordered from him. Doing it satisfactorily does not preclude him from an interest in correct language, but when two words are so closely allied in meaning there is no gain in quibbling about them. As to mere language correctness, this question may be open to argument, but the argument should be more logical than that here shown. What is adduced as reason for and against in the letter is all irrelevant. A lawyer is retained as an advocate when his services are secured in advance, and why not another

advocate? I would not store coal in my cellar to retain it, but for the purpose of burning it. If I bought it before the time to use it, I would do so to secure it. It is doubtful whether any one could show conclusively that either of the two words is better than the other for the sentence in question, especially so as to convince any writer that he had used the wrong one. Therefore I repeat that a proofreader should do nothing in such a case except to make his proof like his copy.

On Capitalizing Mother and Father.

J. H. L., Techny, Illinois, writes: "Since you invite correspondence on the item 'Bad Manners and Capitals' in the January number of *THE INLAND PRINTER*, I venture to give my opinion on the point in question.

"I do not favor the use of initial capitals for the words father and mother in sentences like those quoted in the item. Father and mother are no more to be considered as proper names that are the words brother and sister, aunt and uncle, and a host of other words; they are simply common nouns and therefore need no capitals. The only instances where I should use capitals for these words is in cases where they refer to persons in religion, as, for instance, Father James, Father Colton, Mother Angela, Brother Azarias, Sister Innocenta, etc. In these expressions it might be said, I believe, that the words form part of the proper name of such persons, but in themselves they are not proper nouns.

"To say that writing these words with small initial letters is an iniquity seems nothing short of ridiculous to me. The sentence quoted, 'Look, mamma, look at Wag,' is perfectly correct, in my opinion, since Wag is a proper noun and mamma is not. It has nothing whatever to do with good or bad manners, or with respect for the person addressed. Too many capitals disfigure the sentence and the page, and were one to make such distinctions for the use of capitals, he would hardly know where to draw the line, it seems to me.

"Much more could be said on this question, but let this suffice. I give it as my humble opinion on the matter without wishing in the least to impose it on others as the only correct form. I might add that I have, and always have had, as much respect for my father and my mother as the next man has, and I should consider it very unfair to me if any one accused me of lack of such respect because I write the words with small initials. And I know that thousands upon thousands of others, and not bad writers either, will agree with me."

THE PRESENT LACK OF APPRENTICES AND THE REMEDY.

BY W. W.



SEVERAL years ago it was no uncommon thing for the apprentice in the printing office to be the general errand boy and "handy man" around the print shop. He would usually come down for work at seven o'clock and sweep the floors and build the fires before the boss arrived. Possibly some subscriber (if the boy worked in a country newspaper office) would come in and renew his subscription for another year. Here would be his chance to get a little business experience. Later, when the boss arrived, the boy would get a chance to try his skill at feeding the press; after a while he would make ready his forms. He was usually encouraged by his employer to read the trade journals; typefounders' specimens were of easy access; and if he were especially industrious he would return to the plant at nights and work out problems which he had encountered during the day. In the course of his apprenticeship he would get some experience in the bindery, and by the time he graduated as a journeyman he had a working knowledge of the business from A to Z.

Let us contrast this system with the one in vogue today. The boy shows up for work at eight o'clock, or possibly later. At the tap of the quitting bell he puts on his hat and coat, and five minutes afterward he has dismissed the printing business from his mind and is on his way to a hurried supper and the nearby movie show, where he spends the evening.

For the first six months or longer he puts away leads and slugs, and if he has the courage to survive this introduction to the "art preservative" he is advanced to a frame and sets type. And that is about all he does — no feeding of the press, no make ready, no binding, no business experience, possibly he isn't even taught to lock up the form he is setting. He rarely gets to see his job beyond the black-and-white proof. If there is a machine in the plant, he may get a little experience in that line during the last six months of his apprenticeship, and when he is given a card he is thrown on his own resources to get experience in such other branches as he may desire.

Doubtless there are faults in both systems. In the olden days the apprentice usually "drifted" into the printing business with little regard to his talents for becoming a true artizan. He might have gone into the printing office only because it offered him a "job," without any serious purpose of following the trade. In this case, a couple of years working on and off at the trade might prove a real detriment to him — assuredly it didn't elevate the standard of the printing business.

Today the products of the composing rooms can hardly be called "specialists" in the true sense of the word. As a rule, they are not given the general training as a foundation for becoming true specialists. A printer must necessarily have a narrow view of the printing business if his experience and knowledge are based on typesetting alone.

Many of our most successful master printers are graduates of the older system of training apprentices. Their general knowledge of printing, coupled with the natural and cultivated executive abilities, has made them the leaders of their profession. The most successful foremen and superintendents are the ones who can see the jobs in work throughout the plant, and not merely in one department.

As a result of the present system of instruction a serious condition now prevails. Walk into the average print shop, and one is struck with the fact that there is a scarcity of boys in training to take the places of the present journeymen, whose situations must be filled in the not distant future or the printing business will surely decline for lack of man power.

E. P. Mickel, of Nashville, Tennessee, in an address before the Printing Trades Secretary-Manager Association, declared that the crisis had been reached, and that unless the trade is sold to young men, in a few years it will be extinct.

What is the remedy for this condition? In these days of rush work it is hardly possible for the modern printer to turn his shop into a training school. The average foreman is necessarily more interested in getting the work out on time than in taking a couple of hours a day of his own or another journeyman's time to teach the apprentice, his possible successor, the fundamentals of the trade. Here is the opportunity for the trade school. Properly conducted, a course in printing offers not only the necessary technical training and shop work, but it will give to the future master printer some of the principles of business, not forgetting the literary side of the profession, which for the most part is now sadly neglected.

Such a school should receive the support of the printing firms of today, and by support we mean more than merely consenting to give the graduate of the technical course a place in the printing plant. The employer could well afford to pay part of the boy's tuition in school, or support the school in a material way, for when the boy comes to take his place as a journeyman he will be more nearly a finished product, having a broad vision of the printing business, and he will be a real asset to his chosen profession, not merely a cog in a big machine.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Gum on Envelope Flap Spoils Type.

An inexperienced country printer states that in printing a run of cheap envelopes his type suffered damage from specks of gum on flap of envelope. As he has a repeat order he wants to know how to avoid further damage to his type.

Answer.—If the run is a short one you may open the flaps of the envelopes, and in this manner you will avoid printing over the gummed flap. On a long run use a soft print tympan, or stretch a piece of dental rubber over that part of the form. A local dentist will supply you with a piece about four inches wide and of whatever length you need to clamp under the tympan bales. This rubber will minimize the effect of lumps on the edge of the flap.

More Trouble From Electricity in Print Paper.

A newspaper publisher in Georgia states that after the stock has passed through the press it is almost impossible to feed the second side, and that it causes equally as much trouble going through the folder. He has had more trouble this year than any previous year, and asks for relief.

Answer.—To remedy the evil, you should open up your bundles of stock as soon as received from the dealer, and pile it up, preferably near a stove or steam radiator. Any place where it will keep fairly warm will answer. Before placing the stock on the feed board allow it to become still further heated, and it should then run better. Every sheet of the tympan on the press should be well oiled with a mixture of machine oil and paraffine, equal parts. Melt the paraffine by a slow fire, and add the oil, warm. Oil every sheet of tympan before attaching to the cylinder. This treatment usually gives relief.

Good Register on Platen and Cylinder Presses.

A printer sends some specimens of presswork which were well executed, but there was one fault apparent in many of the commercial specimens—bad register between the several color lines, and also one specimen of embossing in which the relief did not register with the printed design. In passing, we might state that the ornamental relief in this instance would have looked better, in our opinion, if it were embossed without the printed design. It is regrettable that so many otherwise splendid specimens are marred by lack of either careful feeding or arrangement of guides. Of course, in feeding bond paper, as in the case of letter-heads, it is quite a difficult task to procure exact register, but we believe it should be the aim of every pressman to maintain absolutely exact register in work of this kind. The average customer may not be as critical in matters of this nature as the printer is, but at the same time it would be an excellent habit for the pressman to make it a point that no form receives an O. K. unless it is perfect in every detail. It can be done, and in shops where high-class work is turned out it is done. The faulty register of the heads in both black and colors in several booklets we would count as inexcusable. The excellent manner of printing the half-tones and

letterpress strongly contrasted with the poor register. Of course, stock shrinkages and expansions sometimes upset the best laid plans of a pressman, and put many a fine piece of work in jeopardy. However, the pressman is entitled to credit for his skill in make ready, notwithstanding the failure of the feeder or press to make good.

Wants to Do Embossing.

A Western printer inexperienced in embossing asks particulars regarding materials, literature, the manner of procedure, etc. He also wishes to know if Stewart's embossing board may be used for embossing on a cylinder press.

Answer.—For a beginner, embossing on a cylinder press is rather difficult. We would suggest that, after procuring your embossing die and other material necessary, you undertake the work of trying out a job on a platen press. To make a good start, procure the book entitled "Embossing: How It is Done" or "Practical Guide to Embossing and Die Stamping." These books are the best on the subject, and with a little experimenting you should soon be able to do creditable embossing on a platen press. Afterwards you will be able to adapt this knowledge to embossing on a cylinder press. For embossing on a cylinder press the use of Stewart's embossing board is recommended, owing to the facility with which it can be applied.

Packing Pulls From Clamps.

An Eastern pressman sends a sample of felt and manila draw sheet, and explains that when two thicknesses of the manila and one of the felt are used together, with several pieces of manila on top of all, the tympan pulls from clamps in a short time. He also states that the cylinder bearers are in contact with the bed bearers when no form is on, but that when the news form is on the press and enough packing is used to give a legible print the cylinder bearers are no longer in contact. He desires to know what he should do to prevent the pulling away of the packing.

Answer.—From the data furnished we are unable to arrive at any other conclusion but that the cylinder is not held firmly enough to bed bearers. Whether this is due to wear in cylinder shaft bearings or to other causes we are unable to ascertain, hence our advice is to have a machinist from the factory inspect the press. The following suggestions may help: (1) Do not use any manila under the felt. (2) Put on the felt, and over it stretch one or two pieces of unbleached muslin. Wet the muslin and wring out the water, then quickly attach it and reel it up as tight as possible. Allow it to dry and it will then draw tight and hold the felt firmly. (3) Try adjusting the cylinder as you stated, by using a metal letter under the cylinder bearers; since you stated that you could just squeeze a metal letter through, you may then lower the cylinder a trifle more (after the letter is out). (4) Put on the bed bearers, which we assume are iron, and then put on the forms. Place sufficient print paper on as tympan so that it will be about one or two sheets above cylinder bearers (test with brass rule).

Cover this with a piece of muslin drawn tight, but not damp. (5) Pull an impression, and observe how it prints. If you have to add more print to tympan, do so. If when the form is in printing position the cylinder and bed bearers are out of contact, it shows evidence that your press needs the attention of a press machinist. We would not say that you needed a new press, because it may only require adjustment by a man skilled in this work. We suggest that you see if you can secure the services of a man from the makers of the press.

Half-Tone Plate on Cover Stock.

A West Virginia pressroom superintendent submits two proofs of a half-tone plate on a piece of heavy antique finished cover paper. The accompanying letter reads: "I am sending printed proof of two cuts for your criticism. These cuts were run on cover stock on a two-revolution two-roller cylinder press. The ink used was regular cover ink, and as dense a black as I could get. You will note cut marked No. 1, which is the exact color of the engraver's proof, the color the customer wanted on his completed job, but which I could not get without making two impressions. Copy No. 2 is the way the job was run with one impression, which I think makes a very neat job. Is there any way I could have run this job with only one impression, to secure the results of copy No. 1, at the same time keeping my cuts clean? I used chalk overlay on this job. Stock used was same as used for proofs."

Answer.—You could have flattened out the stock by a blind plate, run without ink. Mount a smooth copper or zinc plate on a metal base. Use a hard tympan, and give plenty of impression. Have the half-tone plate all ready to run, and as soon as possible after the blanking out has been started begin printing with the half-tone. A polished copper plate with heavy impression will smooth down the surface of the soft cover stock and make it receptive to the printing from the half-tone plate. If too much time elapses between the blind printing and the half-tone printing, the surface may recover its old state; for that reason follow quickly with the printing. A hot copper plate with heavy impression tends to produce greater smoothness. Considering the nature of the stock you printed on, your work was creditable. It would have made a better looking job if it were printed on thin enamel, cut to bleed and then tipped on.

"Delivering a Climate."

In a recent issue of the *Saturday Evening Post* appeared an article on the subject of artificial atmospheres, for industrial establishments. Several paragraphs of this interesting article relate directly to printing. Several years ago we described in this department an apparatus designed to regulate the moisture content in the atmosphere of textile mills, and suggested the possibility of its adaptation to the needs of printers for controlling the hygrometric condition of pressrooms. The writer of the article under the above title refers to the engineer who controls atmospheric conditions in shops as a "climate doctor," and states:

"The climate doctor is a rather new specialist—an engineer practicing the art of air conditioning. It is his business to deliver a uniform climate in any place where the fluctuations of Nature's climate make trouble in processes. You show him what you manufacture, and tell him whether you want a warm climate or a cool one, a dry climate or unvarying humidity all the year round. He draws up an exact specification, so many degrees Fahrenheit and so many grains of moisture per cubic foot of air, and by the installation of interesting new mechanical devices he can give you what you want and guarantee delivery."

The following paragraphs will especially interest pressmen:

"Static electricity gives endless trouble in the textile industry, particularly in winter. As cotton, wool and silk fibers pass through spinning machines, static is developed by

friction. Fine ends of fiber stick out, catch on the machines, threads break, stick together, snarl. Fine particles of fiber break off and become floating dust, injurious to workers. The kind of climate needed to overcome these difficulties is one with sufficient moisture in the air to make it a conductor of electricity. Then all the static generated during the process is automatically dissipated in the air, and particles of fluff and dust, becoming moist, settle to the floor.

"In printing offices where colorwork is done, a job may go through the press today and be printed yellow, then run through tomorrow for red, and a day or two later for blue. Today may be damp, and the day after tomorrow dry. A sheet of paper will be an eighth of an inch smaller in dry weather than in damp, so the result is that when the blue printing is run on the yellow, fine detail in colorwork is blurred.

"The remedy for this is to install artificial climate in two different places—the pressroom, where the printing is done, and also the mill, where the paper is made. The climate doctor begins with the paper mill first, which may be a thousand miles away, and by delivering an artificial, uniform atmosphere makes it possible to manufacture paper with just the right moisture content—for paper, like many other raw materials of industry, works best when it is not too dry. This paper, coming to the printing office day after day, absolutely uniform all the year round, regardless of weather conditions, is then printed in a suitable artificial atmosphere, giving many little refinements in colorwork."

CUTTING MARGINS WITHOUT EXPENSE

BY FRANK KAVANAUGH.

The office where I am in charge prints six publications, ranging from a cheap religious publication to a high-grade trade weekly. As every one knows, the cost of paper has hit the smaller publications hard, and of course where an office prints the publications, any increase of print paper must be borne by the publisher, not by the printer.

Some time ago we were offered a job lot of paper which would not fit anything we had by one-half inch. We had cut all margins on the papers until there was scarcely gripper room. But this lot of paper meant a great saving to all of our publications if we could make arrangements to handle it.

In our office everything is set on the basis of a 13-em column, and all our leads and slugs are cut on that basis, 13 ems, 26½ ems, 40 ems, etc. By changing to 12½-em columns we could use the job lot of paper for about three months, but if we cut our material to that standard it would mean that if we couldn't get this particular size of paper again we would be "stuck."

Our column rules were six point standard with the exception of one publication with smaller pages which used slugs. A way to use the smaller paper was finally worked out, and we still have our 13-em column, and we haven't cut a lead or slug or purchased a new liner for the machines.

At a cost of about \$5 we got some one-point rule, which worked with some we had in the shop. Then I set the jaws on all the machines so that there would be a shoulder of about 2½ points on each end of the slug. Then I made up with the one-point column rule, and the shoulder on the slug held it off so that there was the usual white space between the rule and the type.

On a seven-column page we gained thirty points—2½ pica ems, enough to allow us to use the job lot of paper. When the job lot is used up, if there is no more at a cheaper price and we have to go back to the old size we can do so, as we haven't cut a lead or a slug of our former 13-em standard. Double-column and three-column advertisements are taken care of by twin slugs. In running linotype machines this way the assembler should be set to 12½ ems, so as to avoid tight lines.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

XII—PROPORTION.*



PROPORTION, as a principle of art and design, has numerous applications in type display. While the lack of proportion may not be so quickly recognized by the untrained and uneducated eye as the absence of tone or shape harmony, fundamentals of design already considered, the effect produced is equally as unpleasant. The only difference is that the mind back of

such untrained and uneducated eye can not so easily determine what is wrong, even though it may sense something amiss. The study of proportion therefore takes on added interest and importance, for it trains the eye to distinguish between good and bad proportions and thereby avoid or be able to correct the bad effects resulting from its disregard.

Before we can take up the study of its application to type display we must first fix in our minds just what proportion is. Probably the clearest and simplest definition of the term itself — at least so far as its general application to type display is concerned — is, "Proportion is the *pleasing inequality* of — or variation between — the parts of an object." Furthermore, proportion is the result, both in nature and in art, of the adjustment of rhythmic or graded measures.

A distinguished school of art instruction starts its pupils on the seemingly simple exercise of dividing a square or rectangle by a straight line. This exercise seems so simple that one is tempted to remark: What art can there be in placing a straight line? What difference does it make whether that line is placed high, low or exactly across the middle?

But there is a difference. Dividing the space of the rectangle in two parts makes the relation of those two parts — that is, the comparison of their size — either pleasing or displeasing. Just as the difference between notes in music, measured by the amount that one is higher than the other, determines harmony or discord, so the difference between two divisions of a rectangle, measured by how much larger one is than the other, determines whether or not they are agreeable in proportions. While we can not say with certainty that the laws of musical harmony may be applied just as they are, or that they may be made to fit proportioning spaces, yet there seems to be a hint that in the adjustment of spaces, as in the adjustment of tones, there is harmony which undoubtedly rests upon fixed although not as yet fully discovered laws.

We do know, however, that a line dividing a rectangle into two equal parts does not provide such a pleasing relationship as one dividing it into unequal parts. Fig. 1 shows a rectangle divided into two equal parts, and one can instantly see that it

produces a monotonous, uninteresting effect. However, that the difference may be too great, as well as too little, is evidenced in Fig. 2, where the one space is four or five times as great as the other.

Just what, specifically, is the most agreeable division is not certain. Extensive experiments along this line show that authorities differ as to what the most pleasing proportions are.

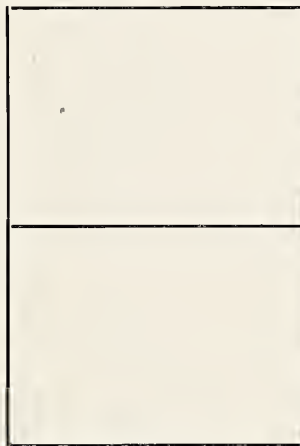


FIG. 1

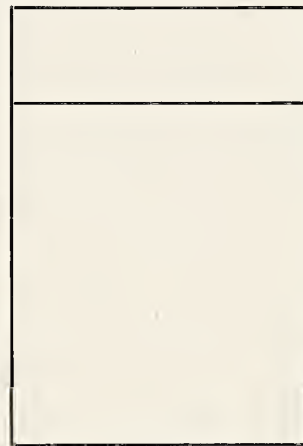


FIG. 2

However, there is not such a great difference between the proportions advocated by these authorities as should trouble the designer of type display. Some capable writers on design give the ratio of division which results in the most agreeable effect as three to five, while others insist that it is two to three. The difference between the two ratios is just one-fifteenth, a very small fraction indeed — three-fifths and two-thirds reduced to the smallest common denominator being nine-fifteenths and ten-fifteenths, respectively. That the result from the use of either ratio of division is practically the same is shown by a comparison of Fig. 3, divided on the ratio of three to five, and Fig. 4, divided on the ratio of two to three. What is of greater importance, however, is to recognize that Fig. 3 and Fig. 4 represent more agreeable divisions than Fig. 1 and Fig. 2. These exhibits also demonstrate that, however mooted the question of the correct ratio may be, the most pleasing division is to be found in the vicinity of two to three and three to five, a point not difficult to see after comparing these four examples.

The question of proportion is not thoroughly considered without reference to the Golden Oblong, the proportions determined by the early Greek philosophers as providing the most agreeable oblong shape. This Golden Oblong is doubtless the basis for the division of spaces on the ratio of three to five. The Greek rule on the proportions of a rectangle was that the

short side should be three-fifths of the length of the long side. To determine the length of a page the width of which is five inches, is a simple problem in fractions, viz.: three-fifths equals five; one-fifth therefore equals one-third of five, or five-thirds; five-fifths equals five times five-thirds, which is

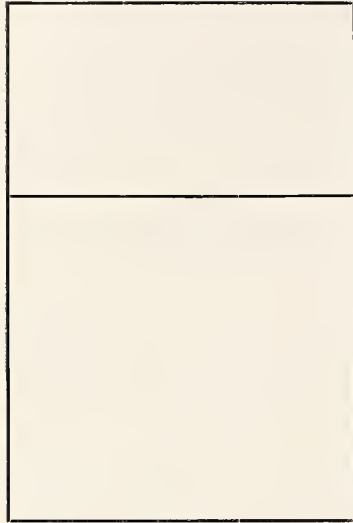


FIG. 3

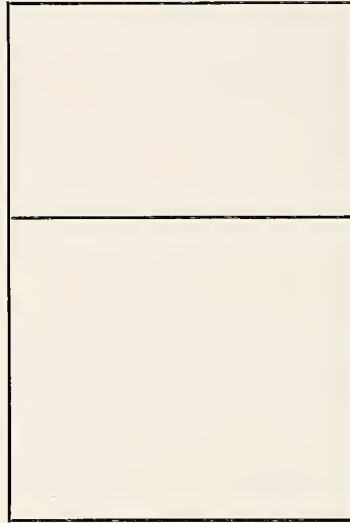


FIG. 4

twenty-five-thirds, or eight and one-third. A page five inches wide to be of the proportions of the Golden Oblong must therefore be eight and one-third inches deep or long. The Greeks, we believe, also established the rule of proportion that the small part should be to the large part as the large part is to the whole. On this basis the rectangle of the Golden Oblong and the ratio of three to five work out to a small fraction, and must be considered in close relation.

Fig. 5 is a page in the proportions of the Golden Oblong, while Fig. 6 is a page the dimensions of which are in the ratio of two to three. While it will be noted that the first is longer in proportion to its width than the second, both will be seen to be quite agreeable to the eye, much more so than Fig. 7, a square — monotonous equality again — and than Fig. 8, which presents a far greater difference between length and width than either of the good proportions, and which is quite similar in proportion to the division of spaces in Fig. 2.

When it comes to the application of the Golden Oblong to the page of a book, the printer is confronted with the problem

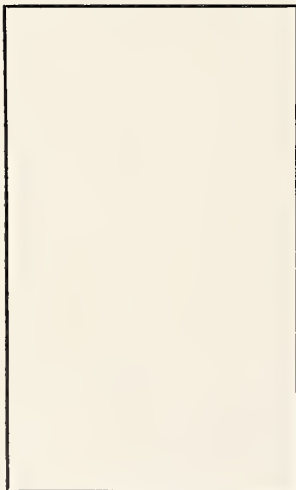


FIG. 5

A page in the proportions of the Golden Oblong favored by the early Greeks as representing the most beautiful proportions. The width of this rectangle is three-fifths of the length.



FIG. 6

The two to three ratio of proportion indicated by a rectangle which might represent page size, advertisement, panel, etc. It is generally favored by graphic arts workers and the standard sizes of paper fold to or near its proportions. The 24 by 36 inch sheet, on the ratio of 2 to 3, folds to 6 by 9, etc.

of whether to make the type page or the paper page of those proportions. He is dealing with two rectangles, one or the other or neither of which can be in the shape of the Golden Oblong. To make both the type page and the paper page of the proportions of the Golden Oblong is to run up against the proposition of improperly proportioned margins. Both paper page and type page being of the same ratio, the paper page in that event being simply an enlargement of the type page, the depth, being greater on the type page than the width, has increased in the enlargement (the paper page) in greater proportion, so that the space available for margins is excessive at top and bottom. To make the paper page of the proportions of the Golden Oblong means making the type page proportionately deeper, whereas to make the type page of those proportions requires that the paper page be wider — that is, if the margins are to be pleasing. A page like the first will appear too narrow, type page accentuating paper page, whereas the second will appear too wide, as indeed it will be. The most agreeable effect results when the page as a whole has the effect of the Golden Oblong. To achieve this effect a compromise must be made between type page and paper page. In such a compromise neither page nor text has the measure of the Golden Oblong, although in it the standard of the Golden Oblong is *apparently* embodied. While its text is narrower and its page

wider than the standard, the page as a whole looks right, and, after all, that is what we are concerned about.

While it seems apparent that no mathematical rule that all will subscribe to can be laid down for shapes of pages, it will be plainly seen that none of the different ideas are far apart and that they are agreeable as they approximate the Golden Oblong and disagreeable as they depart from it. Therefore,

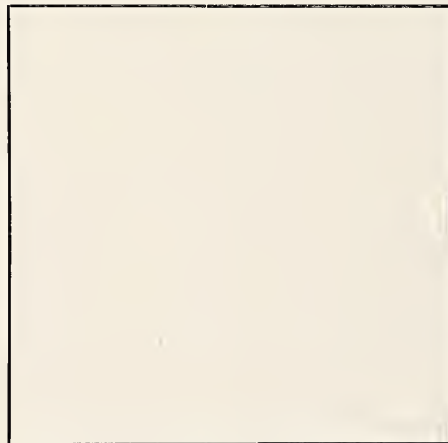


FIG. 7

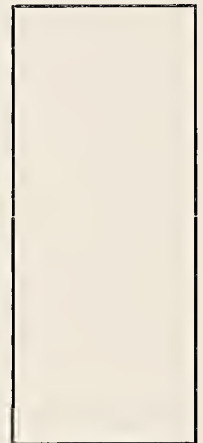


FIG. 8

the designer of type display who wants his shapes to be pleasing in whatever form they take will do well to fix the Golden Oblong in his eye and train himself to note its proportions wherever found.

We have digressed somewhat from the orderly continuity of our discussion in order to get at the grass roots, so to speak. Returning again to the division of a rectangle into spaces, let us suppose that instead of simply dividing the rectangle we are setting up a cover page on which a single line appears. In doing so we get down to the practical application of the principle. Would we place such single line in the center as shown in Fig. 9? Certainly not. The line so placed not only provides a monotonous and uninteresting division but it actually appears to be below the center, which effect is due to an optical illusion. While this illusion pertains more particularly to balance, a principle closely allied to proportion in many

uses, brief consideration of this point will not be out of place here. The eye seems unable to see halves as equal when they appear in the vertical. The upper half always looks the larger. Since type display is judged by the eye we must understand all the foibles of that peculiarly imperfect organ if our type display is to be wholly pleasing. Even the Golden Oblong looks longer when the long dimensions are vertical than when they are horizontal. Perhaps this has something to do with the fact that we have two eyes in line horizontally with which to do our measuring, whereas we have but one in line vertically. Perhaps, because of long experience in reading from left to right, the eyes make the trip from side to side more easily than from top to bottom, and that muscular effort makes the vertical line seem longer. Just why the optical illusion occurs we do not know—in fact, we need not know. We simply have to recognize the fact that it exists and allow for it in type display.

Referring again to the single line placed on the page which we have determined should not be in the exact center: Would we place it close to the top as in Fig. 10? Again, no. The variation in the size of the spaces above and below the line is too great. That the proportion of three to five holds good as a general rule, and is therefore a good basis to build our work upon, is proved by Fig. 11, where the line divides the page into two parts pleasingly related and well balanced. In this particular respect proportion is closely related to balance, another important fundamental to be discussed in the next article.

And right here a question arises that frequently troubles the printer. He tries to place his line in such position that the space from the top of the page to the top of the line or group is the same as the space from the side of the page to the end of the line. Instead of considering the placing of the line on the page

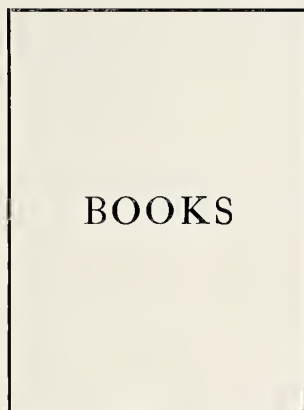


FIG. 9

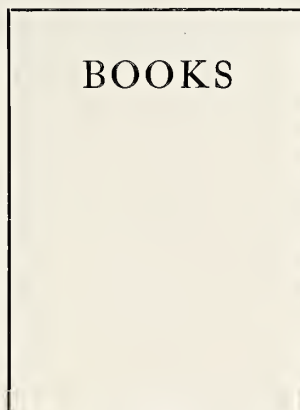


FIG. 10

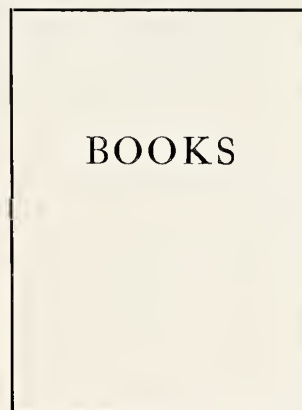


FIG. 11

as a whole, he figures on placing it in relation to a certain corner, and thus he loses sight of the page as a whole while centering his interest on a small part of it.

The proportions referred to are noticeable in many instances in connection with printed matter. Good proportion should be evident in the distribution of marginal space about the pages of a book or booklet. For convenience in figuring margins the two-to-three ratio is preferable, as it is easier to lay off two units than three, and three units than five. Fig. 12 is a diagram showing what is generally conceded to be the proper margins around the type page. As will be noticed, the width of the back margin is two picas and of the front margin three picas. The top margin it will be seen is two and one-half picas and the bottom margin three and three-fourths picas, also on the ratio of two to three.

While arbitrary rules can not be set down to govern the size of margins, there are a few flexible rules that can be observed to advantage. These are also concerned with proportion. A page set in small type should have small margins, whereas a page set in large type should have proportionately wide margins. The same holds true in regard to matter enclosed within a panel in advertising display or job work. The one-third inch front margin of a pocket edition of a work set in five or six point is proper where a two-thirds of an inch margin would be incorrect. To crowd small type in a narrow space and then waste the space about it with needlessly large margins is not in any sense good bookmaking. A one-inch front margin is ample for the ordinary duodecimo set in leaded eleven point, but one-half inch is better for a guide book of a smaller size set in six or eight point. The large page

Dotted lines indicate facing paper pages slightly wider than Golden Oblong.

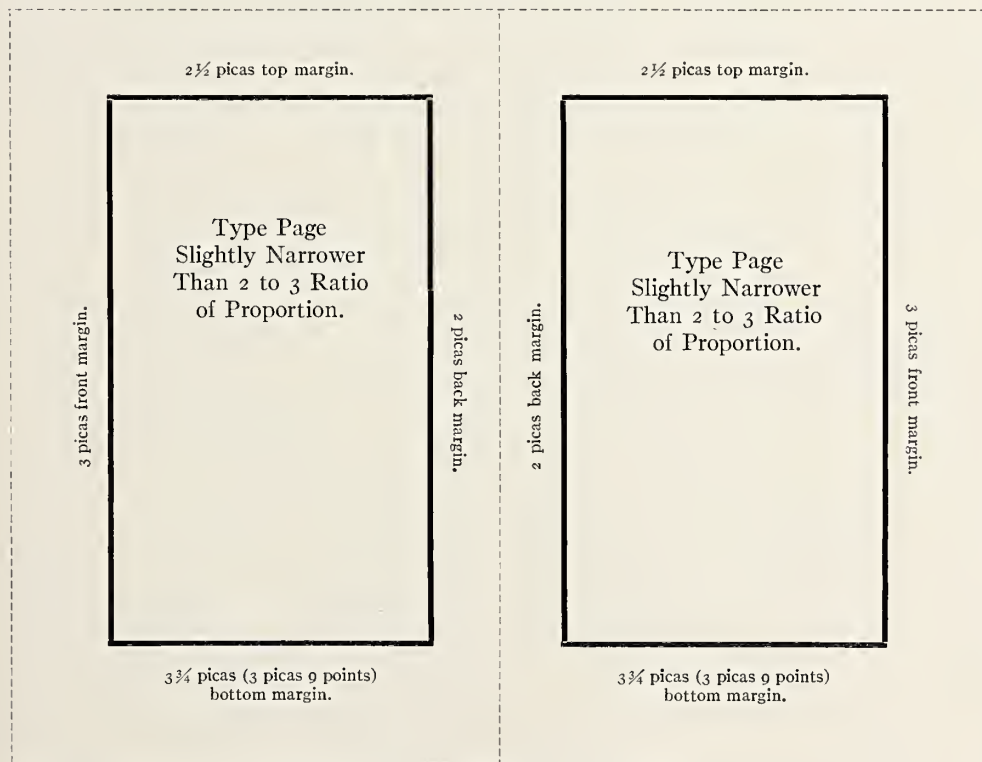


FIG. 12.

Margins apportioned on 2 to 3 ratio of proportion.

of type, however, needs correspondingly large margins. An octavo set in leaded twelve or fourteen point type may have a front margin of one and one-half inches, but if the octavo page is set in solid eight point and is compactly arranged in two columns a margin three-fourths of an inch wide is sufficient. For the same size of leaf, the solid page should be relatively wider than the leaded page, and it follows that its margins must be narrower in proportion. An increase of the white space between the lines at the expense of a proper relief of white in the margins is an offense that will be quickly noted. Harmony should be apparent between the white space within and without the print on a page.

Under the head of margins there remain those pages about the type matter of which there is a border. Here, unless the border is set very close to the type, we must take into consideration not only the space outside the border, but that between border and type as well. In Fig. 13 the rules used for the border divide the space between the edge of the type page and the edge of the paper, indicated by fine dash rules, into three equal parts. In this example the bad effect of equal divisions of related spaces is readily apparent. Alongside (Fig. 14) a similar page is shown in which the marginal spaces are in good proportion, affording pleasing variety, the space from border to edge of paper being approximately five parts to a corresponding three parts between border and type inside it. While good proportion is as apparent when the greater space is between type and border the fact that the border is part of the type page makes it desirable to place the greater space outside rather than inside the border. Quite pleasing effects are often secured when the larger margin appears between the type and the border.

Most pleasing results are also attained in displaywork when the size of the type is in proper relation—that is, in proportion—to the size of the page or space. There is a certain point around which type and page seem to agree—

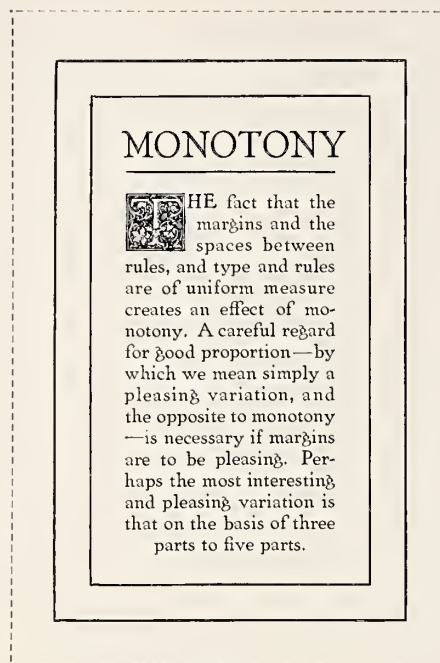


FIG. 13.

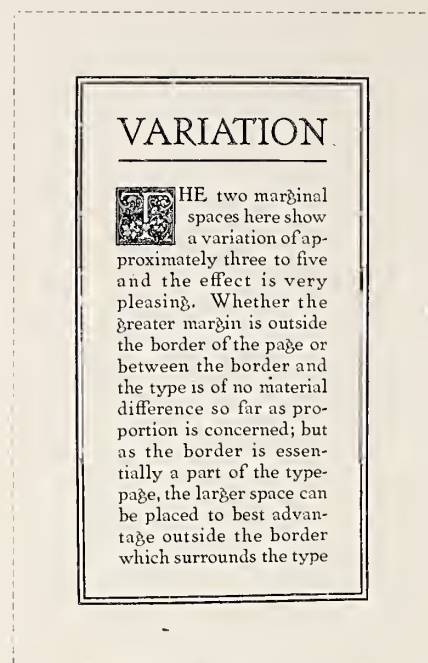


FIG. 14.

where one does not look too large or too small in relation to the other. No examples yet shown give a better idea of what proportion is than those which illustrate the point of the proportion between type and space, Figs. 15, 16 and 17. Plainly the type is too large for the page, or panel, in Fig. 15; equally plain is the fact that the type is too small in relation to the page in Fig. 16. In Fig. 17, however, there is apparent a harmony of effect due to the fact that relationship between type and page is in good proportion. Of course we often see proportion violated in this respect—and with telling effect from a display standpoint—but, however proper it may be under the circumstances, that does not mean it is most agreeable to the eye.

As previously stated, proportion is in many respects closely related to balance, and it is given further consideration upon that basis in the next article. The object of the text and illustrations of this article has been primarily to demonstrate and explain proportion in itself, which is pleasing variety.

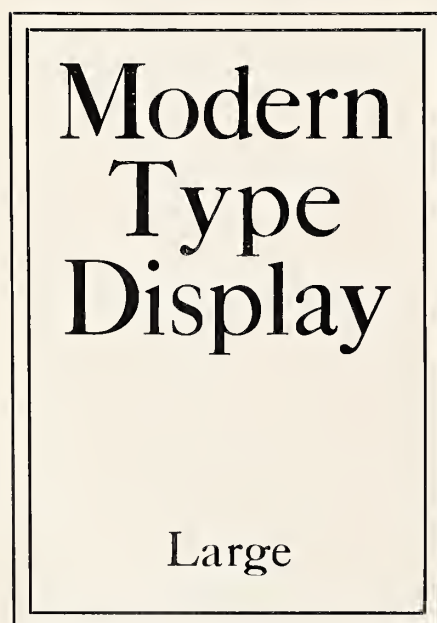


FIG. 15

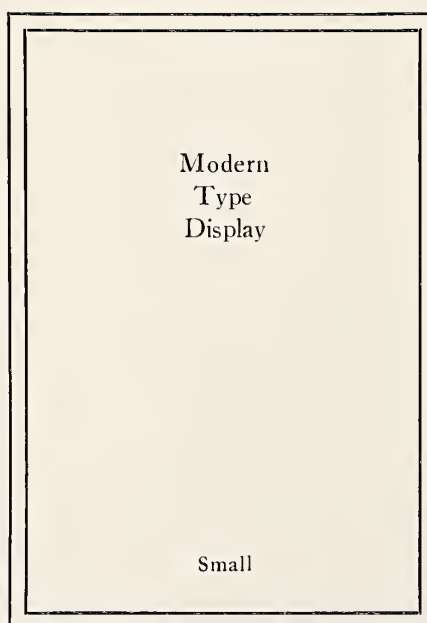


FIG. 16

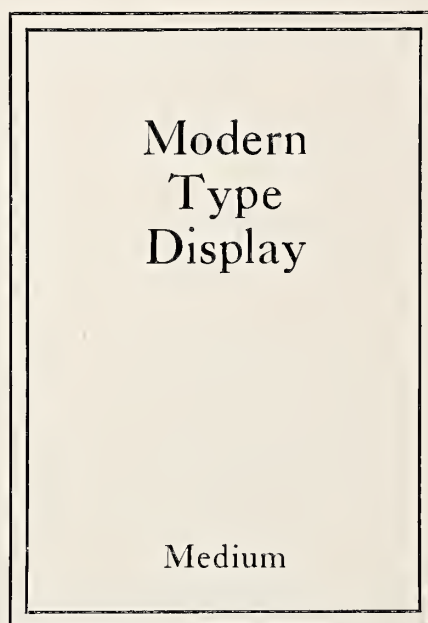


FIG. 17



BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Too Busy to Advertise.

If a printer should scan the list of jobs he has turned out during any stated period he would readily find that the great bulk of work that he has done for his patrons is advertising. Daily he is producing advertising in some of its varied forms for "the other fellow." If he fails to do any sort of advertising for himself, clearly then, it seems to the writer, he is, to express it plainly, "knocking" his own business.

Few printers there are who do not believe in advertising for themselves as well as for others. But ask some printer, especially in the present day, why he isn't getting out a house-organ, using envelope stuffers or some other direct-by-mail literature, and he will generally come back with the reply that he ought to be doing it, but he has been so busy in his plant that he just couldn't take his own time and the time of the force to do any advertising for himself.

Every now and then there comes along a house-organ from some printing firm, after a lapse of considerable time. There glares up at you from the front page a flimsy editorial apology, in which it is stated that the editor, or some one else, was too busy to get out the publication, and there is an expression of hope that the house-organ has not been missed. Such spasmodic house-organs have probably not been missed, because they have never created a demand for themselves.

Occasionally there comes a letter to this department from some printer who states that he has been exceptionally busy of late, but he realizes that he ought to have kept up his advertising. He is planning such and such a campaign as soon as he can get around to it.

Suppose, for instance, that all of the firms for whom these printers are turning out advertising should shut down on advertising. They are doing just as much business in this post-war period as the printers, but they are successful business men and they know the fatal mistake that any concern makes in dropping out of the class of regular advertisers. They are looking to the future, as the printers should be doing today.

The editor of this department knows a printer who was elected a member of a club composed of a group of successful business men. This club met twice a

week at luncheon, where for an hour only they gathered purely for social intercourse. The club had no motives, no objects, that the printer had any objection to. The men were friends from whom he could have procured much good through mere association. But he was too busy to take the time to meet with them for an hour twice a week. Instead, he ran out to a quick-lunch counter, and ate by himself, taking only fifteen minutes of his time. He was dropped from the club. He missed a fine chance in life by being too busy. The same chance is being passed up today by printers who are too busy to look after their own advertising.

There is one great newspaper which has a standing order, never yet violated, that lists certain routine matters — to be printed every day in the same place in the paper. The material

is not important, as the average person would judge news, but it is important to the newspaper that it be published without fail in each issue. "No matter what happens, even though the world's biggest news story should break, this matter is never to be left out," was the injunction of the owner of the paper. And that paper in the last quarter of a century has never been too busy with big news stories or other work to slight this order.

Why shouldn't something of the same kind be a good thing in a printing plant? No matter how busy your plant may be, why not take time — you can arrange it if you plan judiciously — to get out your own advertising regularly and on time?

A Question of Psychology.

What is the best way to display an advertising message on a blotter?

About half of the blotters from printers that come to this department have the type matter printed lengthwise. The other half use the shorter measure, printing from end to end. It may be a question of psychology in advertising, although the writer is extremely skeptical of this so-called and much emphasized element of psychology that is said to enter into advertising. Most of the treatises we have tried to read along this line always seemed to try to make of advertising a deep mystery, rather than a common sense business problem.

Some newspaper men adhere to the strict rule that the most important news on the front page must be placed at the



Tell your Story on a Blotter

Advertising on Desk Blotters is always productive of good results. Blotters are constantly used and rarely thrown away—they lie on the desk of the Buyer carrying their little story with them.

Blotter advertising is *inexpensive*. Why spread your advertising appropriation out into the newspapers with the consequent *lost circulation*, when you can make a 100 per cent. efficient stroke by using the blotter and getting the message direct to the party who buys your product.

**Livingston, M. P.
Bennington, Vt.**

FIG. 1.

The 42nd

Vol. 1

January, 1920

No. 3

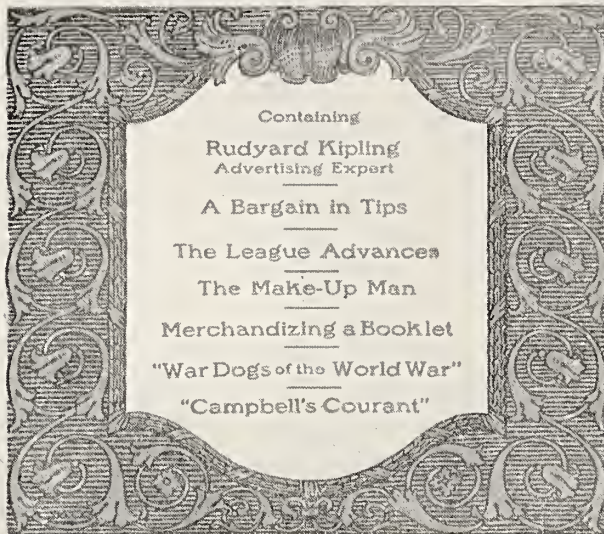


FIG. 2.

top of the first columns—or is it the last columns? They say that psychological investigations have proved that the readers' eyes always hit that spot first. The natural position of a blotter, especially when in use, is lengthwise before the man at the desk. On the other hand, is there any natural position for a blotter, when not in actual use, and if there is, does it make any difference how the advertising matter is arranged? Apparently printers do not think so, for most of them use the method which affords the best display, a logical thing to do.

Rather unusual type display is employed in the blotter of M. P. Livingston, Bennington, Vermont. It is an appeal for blotter advertising, and is carried on a blotter. We doubt the judgment of that part of the appeal which argues against newspaper advertising. Newspaper advertising has its uses, and it is doubtful if this printer really intends to urge business concerns indiscriminately to discard this form altogether and supplant it entirely with blotter advertising. (See Fig. 1.)

"The 42nd."

The names of house-organs present an interesting study. Newspapers are about the only publications, it seems, that do not have to worry about the selection of titles. They stick to a fairly narrow path, with a *News*, *Herald* or *Times* in almost every community. But with house-organs, magazines, books, etc., the title means much. They have to be appropriate and attractive, besides being personally characteristic. Among the odd titles coming from printing establishments is *The 42nd*, the name of the new house-organ of the Carey Printing Company, Inc., New York city. Here is the way the company explains it:

"A little magazine intended to interest business men and women, edited by James True, and published by the Carey Printing Company, Inc. When established it was the forty-second publication printed by the Carey organization."

A novel but sufficient reason for the name. The house-organ is effectively used as a medium for emphasizing the character and number of publications the firm is printing regularly. Throughout there are full page cuts, and good specimens they are, of illustrations taken here and there from some of these many publications. Below the under line of each of these cuts, the fact is noted in small type that the reproduction is from some magazine or booklet turned out from the Carey plant. We know of no better advertising, since actual specimens speak louder than twice as much argument.

Among printers' house-organs *The 42nd* ranks among those of the higher class. It is in itself a specimen of good printing, and the text matter is apparently chosen with care to reach the particular field desired. The front cover of the January number is shown on this page (Fig. 2).

"The Bureau Lens."

When you make a publication interesting, half of the battle is won. So, *The Bureau Lens*, the new house-organ of the Bureau of Engraving, Minneapolis, starts out under most auspicious circumstances. The first two numbers that have come to this department are attractive from the viewpoint of design and make up, but, above all, they are interesting.

The Bureau of Engraving, naturally, deals in engravings. It is getting out a house-organ that is planned to acquaint one thoroughly with the use of illustrations, the processes which pictures must undergo to be most effective in their various commercial uses and their general utility. *The Bureau Lens* does it in an able way. It immediately gets you interested in pictures, and tells you in a frank, breezy manner a good many things about them and their adaptability to advertising that

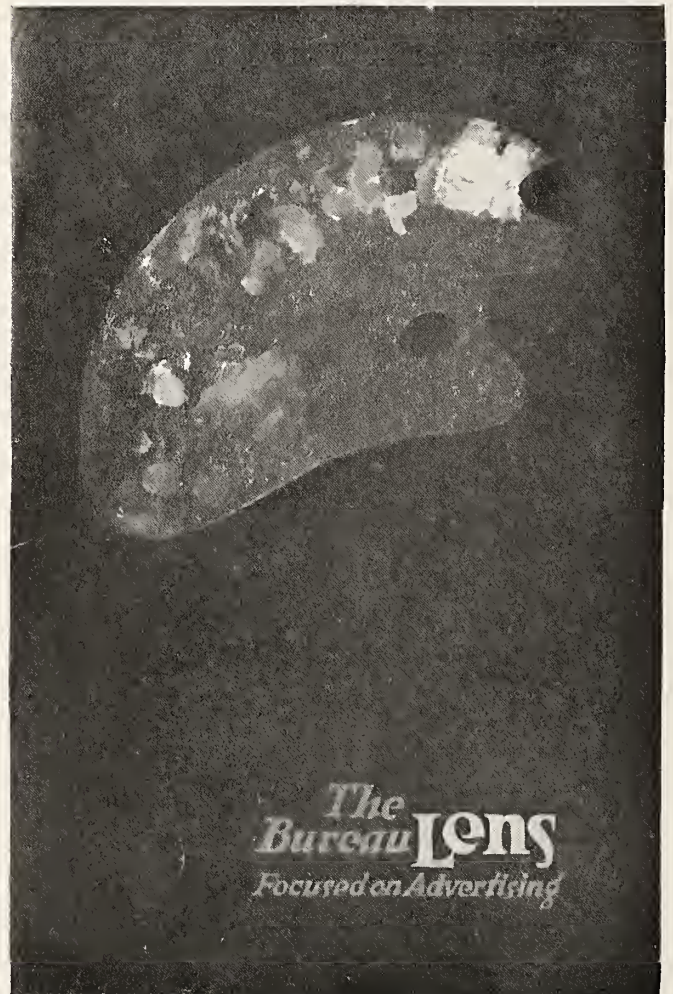


FIG. 3.

you perhaps knew little about. It even gives you a detailed account of the "tricks of the trade"—that is, producing faithful, honest reproductions of objects when the object with its proper environment is not at hand. But one doesn't get the wrong idea that it is a "trick," as the term is generally accepted, but rather gets a glimpse of the versatile methods of the firm producing the work.

In the end, when the reader has perused *The Bureau Lens*, he has gotten an interest in engravings. The house-organ has

ICE SKATING

IS THE BEST AND HEALTHIEST OUTDOOR SPORT. WE CARRY A COMPLETE LINE OF SKATES IN VARIOUS STYLES, FROM \$3 TO \$15 The PAIR

Our Sporting Department is equipped with a large line of sweaters and many other seasonable articles. Call and be convinced.

JOHN JONES

1920 EAST

CENTRAL PARK

Ice Skating

is the best and healthiest outdoor sport. We carry a complete line of Skates in various styles, from \$3 to \$15 the pair.

Our Sporting Department is equipped with a large line of SWEATERS and many other seasonable articles. Call and be convinced

JOHN JONES, 1920 East Central Park



FIG. 4.

given him some new ideas. It has set him to wondering if he has been getting the best and most appropriate illustrations for his catalogue or other advertising material. It has also done much toward making him believe that the best place to get engravings of the right sort is the Bureau of Engraving. The house-organ is starting on a successful and serviceable life. The appropriate cover design of one of the numbers is reproduced on the preceding page (see Fig. 3).

Langdon-Lawrence Company.

The whole force of the Langdon-Lawrence Company, Chicago, from the office boy up, stepped out on a poster recently issued to wish the firm's customers and possible customers a happy New Year. It speaks for itself. Not a serious piece of advertising, perhaps, but palpably not intended as such. Cleverly done, including the idea, the artwork and printing, it reflects a holiday spirit suitable and appropriate as a greeting. The poster with its novel cartoon and lettering is reproduced (Fig. 5).

"The Wedge."

["Never deal in generalities" is a good old adage that pertains to all forms of copy, including advertising and publicity. A printer can issue a house-organ regularly and have every number peppered with such expressions as these:

"We do good printing."

"Our printing is superior."

"Call on us for good printing."

"Only good printing comes from our plant."

And so ad infinitum. But does this method alone of talking to prospective clients convince them? Our guess is that it takes something more than this sort of advertising to secure a direct pull on the job or jobs that you are aiming at. The man who buys printing is like the man who buys anything else. He may be willing to accept your own statement that you can do a good job of designing a booklet or catalogue, and a good job of printing it, but he is a whole lot more likely to be convinced if you will back up the assertion with an example of what you can do for him, or what you have done for others.

More specific facts on printing, how it is done in your shop, and how it can be done for any customer, are what are needed in the vast amount of publicity material that is now going out in search of new business. Fortunately, printers are not only beginning to realize this as a truth, but some of the more progressive have already been putting it to the test.

wasn't it more convincing, more effective, to do just what the Morris Reiss Press did — give to its readers a vivid illustration of what the firm can do? There is nothing technical about the illustration. It is so simply shown that any person, whether he knows printing details or not, gets the idea at a glance. (See Fig. 4.) A similar idea is worked out in a slightly different way by the Carey Printing Company, Inc., New York city. See review of *The 42nd* in this department.



("Ow can such a L of a looking gang be so Lishly clever?")

The whole L gang
says

"L-lo!"

and wishes you all a
Happy and Prosperous New Year!

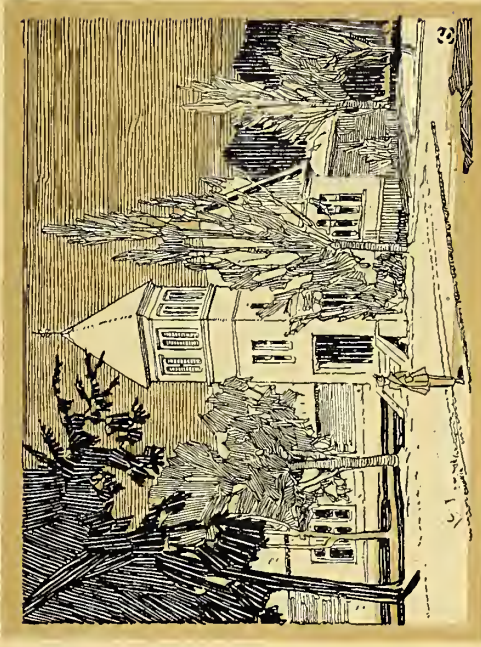
Langdon-Lawrence Co.

Frank A. Langdon  Frank Spreyer
Art for Advertising
608 S. Dearborn St. ~ Chicago

FIG. 5.



Saint Lambert



ST. LAMBERT is a quiet—but by no means dull—town of 5,000 persons, most of whom have business in Montreal. It lies at the south end of the great Victoria Jubilee Bridge, or in other words, a mile and a quarter south from the water-front of Montreal.

It is connected with Montreal across the bridge by an electric car service and by Grand Trunk



The possibilities for unusual effects afforded by line illustrations are by no means limited. This method of treatment has been used with telling effect in many de luxe volumes. From "St. Lambert" booklet, two pages of which are reproduced on preceding page, which was produced in its entirety by The Gazette Printing Company, Limited, Montreal, Quebec.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

PHENIX BOX & LABEL COMPANY, Kansas City, Missouri.—The two Christmas greeting folders are unusual and excellent. They should prove highly pleasing to all who received copies.

WALKER BROTHERS, Fargo, North Dakota.—The three blotters are quite unusual in treatment, and are well handled from a mechanical point of view. They should prove very good publicity.

THE AUBURN PRINTING COMPANY, Auburn, Indiana.—The booklet, "A Little Ripple O' Rhymes," is attractively gotten up, even though produced in a rush. The treatment of the cover is particularly interesting.

K. LEROY HAMMAN, Oakland, California.—The "Thanksgiving" advertisement for the Central National Bank is both handsome and striking. We are sure it proved influential publicity for that institution.

FRANK J. SCHMIDT, Chicago, Illinois.—The shop paper for A. Stein & Co., *Getting Together*, is interesting as to contents—appropriate news items of interest to employees—and exceptionally well made up and printed.

The Hartwell Sun, Hartwell, Georgia.—The idea on which the letter-head for the *Sun* is based is a good one, and, as carried out, is quite striking and effective. The lettering, however, is crude, this being the only fault we can find with it.

GEORGE S. GUERNSEY, Lusk, Wyoming.—The specimens you have sent us are satisfactory in all respects, and, as examples of every-day forms of commercial work, are far above the average. No suggestions for improvement occur from our interested examination.

CARL A. BUNDY, Los Angeles, California.—The hanger, "A Testimony to the Quill," a tribute to the universal influence of the spirit of writing, is handsomely done and merits a place on the wall for that reason, as well as because of its truthful and inspiring message.

WRIGLEY ENGRAVING COMPANY, Atlanta, Georgia.—The hand-lettered announcement of the change in your telephone number is cleverly handled. We regret that one of the three colors used, pale blue, does not reproduce satisfactorily, and for that reason we can not pass it along to our readers.

J. N. WERNITZ, Chilton, Wisconsin.—Display, both as regards emphasis by size of type and emphasis by color, is excellent on the poster for the Christmas entertainment given by the Chilton public school. With the limited assortment of large type faces at your disposal we consider that the work could not be better.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—We enjoyed looking over the latest collection of your fine work. We find the high standard you have set for yourself in past efforts maintained. Buyers of printing in Pittsburgh are fortunate in having so efficient a printing organization as the MacGregor-Cutler Printing Company at their service.

CORONA PRINT SHOP, Groton, New York.—The program and menu for the annual banquet of Corona executives is decidedly unusual, due

mainly to the soft hand-made paper, not unlike butcher's paper, used for the cover. With other details in keeping, the effect is novel, and the piece undoubtedly was appreciated for its novelty by all in attendance.

SERGEANT JOE HAYSLIP, U. S. Marines, New York city.—The Christmas issue of *The Recruiters Bulletin* is a handsome one, not the least satisfactory feature of which is the excellent presswork, without which the typography and make up would not show to good advantage. The cover is both striking and pleasing to the eye, but we would suggest that the use of "V" instead of "U," as is sometimes done with old-style types to give work the atmosphere of printing of that period when there were no U's and when V's were perforce used instead, should not have prevailed in view of the modern type of letter used on the cover. The commercial specimens are also satisfactory.

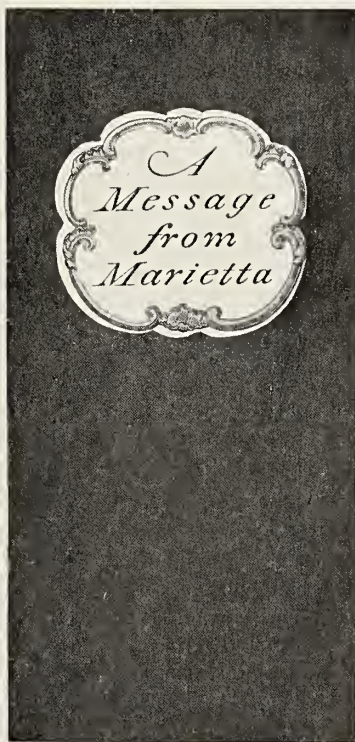
OTTO VOLMERHAUS, Baltimore, Maryland.—You asked our opinion of the quality of the composition in the specimens sent us. We might add that the work is equally excellent in all respects. Your handling of the Caslon type is exceptionally good, and we have no suggestions to make which we feel sure would result

in improvement. Perhaps the most beautiful specimen in the lot is the booklet, "Our Banking Department," produced for the Rhode Island Hospital Trust Company of Providence. Our only regret is that the specimens for which there is reason to reproduce are printed in colors that do not photograph satisfactorily, and our readers will have to wait a while to see specimens of your excellent typography.

DAVID STEUERMAN, of Lord & Thomas, Chicago, has kindly sent the editor of this department a copy of a memorial volume, the production of which he supervised when with the L. Middleditch Company, of New York. While containing only twelve pages of text, the book, 8½ by 11½ inches in size, is bound in boards, which are covered with Italian hand-made cover stock of a deep green shade. The small title on the front cover is printed in black over a panel hot stamped with gold leaf. The text pages, printed from large size Caslon No. 471, are of white Italian hand-made stock, having deckled edges. It is in every sense a de luxe volume and a piece of work to which Mr. Steuerman can point with pride at all times.

THE MARIETTA PAINT & COLOR COMPANY, Marietta, Ohio.—Horace Carr stands with the foremost printers of our time, and the fact that he produced your booklet, "A Message from Marietta," is sufficient recommendation of its quality. To witness such beauty and richness crammed into a wee thing is to marvel at the craftsmanship of the maker. Containing but nine printed pages, 3 by 5½ inches, the booklet is sewed and has a thin board cover. The boards are covered with rough, dark-red cover stock on the sides, and with India tint Japan on the hinge, extending about half an inch over the sides at front and back. The title, printed on the Japan stock from a hand-lettered design, is tipped to the front cover. The text pages are printed from Caslon type in black and a light red brown, on cream colored laid stock, and in spite of the small paper page the type page is so proportioned as to give big front and bottom margins, a feature which goes a long way toward lending an atmosphere of quality to printed work. The cover is reproduced.

The Milestone Mail, Milestone, Saskatchewan.—Of the various printings of the paper's letter-head, all from the same design, we like least those in which small letter a's, cast on the linotype, form a tint background in which the word "Printing" with a swastika ornament at each end is patterned in reverse. The difficulty with this background is that it complicates the design, makes it look "fussy" and difficult to read. We like best the treatment wherein the name of the paper and the word "Printing" are in green, imitation embossed, and where the remainder of the design is printed in brown on yellow stock. The underscoring rules complicate this design without adding effectiveness to the design as a whole, or emphasis to the lines under which they are placed. Furthermore, we do not like the word "Printing" begun with an initial



Booklet produced by Horace Carr, Cleveland, Ohio, for the Marietta Paint and Color Company, Marietta, Ohio. For description read review of Mr. Carr's work which appears in the next column.

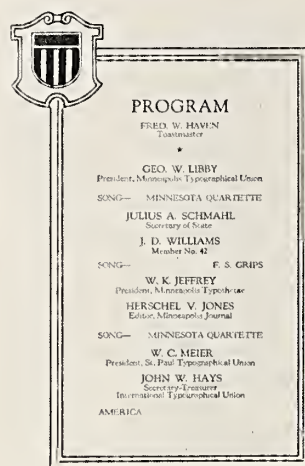
and wherein the small line appears below the word except for the "P," the bottom of which is lined up with the small line of type. Best results are attained by simple measures and the tendency toward the ornate should be curbed.

JAMES A. GREENWOOD, Kankakee, Illinois.—While you indicate good judgment in the selection of points for emphasis and seem to exercise

the birth of Benjamin Franklin is excellent in format and general design. The faults are to be found only with details, such as the needless use of the more or less illegible capital letters, and the making of those capitals still less legible by too close spacing.

S. E. LESSER PRESS, New York city.—Your business stationery is interesting and dignified.

ABOUT A MONTH after Christmas each year a large package arrives from Australia containing copies of that remarkable publication, *The Weekly Times Annual*. In the number of large half-tone illustrations, many done in duotones and with flat or screen tint backgrounds, the edition for 1919 is in all respects up to the high standard of previous issues. As laymen we



Paul O. Bothner, printer-artist of Minneapolis, Minnesota, designed the program and menu booklet, cover and two inside pages of which are shown above. The printing was done by the Bancroft Printing Company of that city. Cover in red, gold, blue, black, and buff tint. Text pages in all these colors except buff. On Strathmore De Luxe paper, this was indeed a handsome piece of work.

good taste in the arrangement of your work, nevertheless the use of inharmonious and unattractive type faces makes it appear commonplace and displeasing. Take the letter-head for L. F. Jackson, in which a shaded extended letter is used in combination with Engravers Old English—a text letter: Those two styles of type, it seems you should see at a glance, have not a single feature in common to make their use together pleasing. It would, in fact, be difficult to find a more striking or more displeasing contrast. Then, on the heading for The Powell Studio, we note a combination of script and shaded text, which is also very bad, though scarcely worse than the italic and extended light Copperplate Gothic of the J. J. Rondy heading. Apparently your display type has been poorly chosen, perhaps by some one other than you, but the way to make the best of this bad bargain is to follow the one-style-to-the-job idea, which is a very good one even where more attractive and up-to-date type faces are available.

EUGENE J. CHASE, San Francisco, California.—The Christmas greeting card, die-cut to serve afterward as a bookmark, produced for the Ethel Cotton School of Expression, is decidedly interesting. It is unfortunate that you did not have cover ink, for on the dark colored stock used the sun in the illustration is not so bright as it should be, especially on work of this character. We hope to receive more specimens from you.

THE WORCESTER BOYS TRADE SCHOOL, Worcester, Massachusetts.—The Christmas greeting cards done by various pupils of the school are attractive, and they are also exceptionally well handled from a typographical standpoint. All are of about uniform excellence, which goes to show that all the boys are doing good work. We would prefer to see all cards printed on white stock, however.

WENTWORTH INSTITUTE, Boston, Massachusetts.—The menu for the dinner celebrating the two hundred and fourteenth anniversary of

The characterful appearance of the design is quite properly maintained throughout all the office forms. We are not sure that the ornament between the two words of the heading "Heroes All" adds any publicity effectiveness to the display, but we do know it detracts from the appearance as it seems to "cloud the issue." The typography on this form is otherwise very good indeed and something to feel proud of.



Title page of de luxe limited edition volume produced by John Henry Nash, notable typographer of San Francisco, California, for distribution among friends at Christmas time. Title line and leaf in red; rule in light blue; type other than title and decorative borders, black. Hand-made stock was used.

thoroughly enjoy the interesting pictures, and as printers we admire the excellence of the workmanship indicated by the production of the publication.

FROM N. C. O'CONNER, of Minneapolis, Minnesota, we have received the program and menu for the Testimonial Banquet tendered members of the local typographical union who served in army or navy during the war. It is a handsome piece of work. Craftsmen issuing printing for their own purposes should use the best, as it is not only evidence of satisfaction and pride felt in their craft, but an advertisement of their ability. The cover and two inside pages are reproduced for the pleasure and benefit their examination will provide for all readers. The work was designed by Paul O. Bothner, printer-artist, and printed by The Bancroft Printing Company, and both are to be congratulated on the excellence of this piece of work.

JOHN HENRY NASH, San Francisco California, one of the foremost American typographers, whose work has often gratified readers of THE INLAND PRINTER, has remembered the editor of this department with a copy of a book, "The New World," 350 copies of which he printed and mailed to his friends at Christmas time. Like Mr. Rudge's book, reviewed elsewhere, "The New World" is bound in boards covered with Japanese paper, watermarked with figured leaves. The title is on a pasted label attached to the backbone. Mr. Nash used No. 471 Caslon, and with telling effect—as may be seen by reference to the accompanying reproduction.

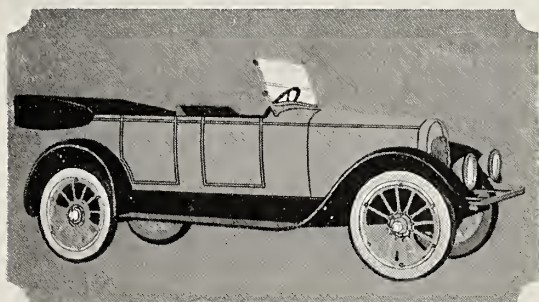
ANNA A. EGAN, Pittsburgh, Pennsylvania.—The letter-head for the G. H. Shornhorst Company is dignified and pleasing, and, in addition, is rather characterful and out of the ordinary. The cards, one for the Worth While Club and the other announcing your appointment as branch office manager, are very poor. While neat in general effect, the use of capitals for large amounts of reading matter makes the cards

difficult to read. A few lines of capitals in display help to break the monotony of lower case, but for large amounts of matter the more easily read lower case characters should be invariably used.

ROBEL & BRYANT, Chicago, Illinois.—You are justified in feeling proud of the catalogue for the Holmes automobile. Not only is it good from the standpoint of a catalogue in practical features

program at which Rabbi William S. Friedman gave the principal address is very poor indeed. First of all the missal initial "P" in the title line "Programme," preceding italic capitals used for the remainder of the word, is very unattractive. Two ornaments are not necessary, and they detract from rather than add to the appearance of the form. The sheet is too long, considering the

Brushes," is effective, but it would be more so if the name of the firm were in larger type, and set in lower case. The change would involve arranging the name of the firm on two lines instead of one, the word "Colonial" logically forming the first, and "Brush Manufacturing Company" the second. The address line could be arranged to balance the word "Colonial."



DESIGN

PROPERLY sized for comfort, this is the best description of the Holmes Improved Air Cooled Touring Car. Seven passengers may ride in it without the slightest necessity for crowding, and yet when it is carrying fewer occupants there is no feeling of excessive room. Adequate space is afforded for the convenient carrying of all necessary luggage when the car is used for long trips.

To the service requirements of an open car, Holmes full elliptic springs, mounted on a flexible chassis, bring a shock absorbing quality that easily permits of road averages of 30 to 40 miles an hour in comfort, where other cars must slow down to 18 to 20 miles. Tons are brought closer together and the total mileage at the end of the day is surprisingly large.

The fuel efficiency of the Holmes Improved Air Cooled motor, with aeroline type valves, dual exhaust valves, eighteen valves all in the head, is shown in a gasoline consumption of 18 to 20 miles to the gallon.

The Price of Economy is no longer restricted seating capacity and cramped discomfort.



Inside spread of catalogue prepared by Robel & Bryant, Incorporated, Chicago, Illinois. Art work was done by the Charles Everett Johnson Company, Incorporated. The printing in colors by offset process was done by Magill-Weinsheimer Company, Chicago. Read review on this page.

but it is most unusual in treatment. Some might disagree as to the features which make it unusual, in view of the fact that the large marginal illustrations of elves almost dominate the pictures of the automobiles. However, they pertain to the points covered in each instance. The page "Beauty" shows a large fairy mother touching the head of a wee baby elf with her wand, while the page "Luxury" shows the elves riding in a cab drawn by butterflies. For its character and novelty alone, the booklet will command interested attention, but there is the question of the propriety of the fairy decorative motif on a high-grade motor car. The work is done in offset, the illustrations in soft colors being above reproach. We show two pages and the cover.

J. W. SHORT, Ottawa, Ontario.—The specimens contained in the latest package sent us are excellent in all respects. They demonstrate the fact that effectiveness may be attained without sacrifice of neatness and dignity. The package label for B. Gardner & Co. illustrates the possibilities for striking effects afforded by the use of a reverse plate printed in a soft color. We prefer the one printed in soft light blue to the other printed in green of about the same value. *The Thinker* continues one of the finest and most interesting of printers' house-organs. Inasmuch as the excellence of the publication is so religiously maintained, the use of the same standardized cover is a point in its favor, as the paper is instantly recognized and secures the attention of recipients because of the merit of past issues.

ERNEST L. MILNER, Montrose, Colorado.—Most of the samples of your work are of good quality. You appear to lean favorably toward the use of italic capitals, which is a tendency you should correct as italic capitals are especially displeasing in panels. The page containing the list of officers in the booklet for The Fortnightly Club is placed far too low on the paper page. This is the more surprising since on other short pages you have quite properly placed the type groups above the center. The composition of the

amount of matter, and it would have been far better to make the sheet shorter than to attempt to "fill up" the space with the ornaments. Border, ornaments and type reduce the type matter to insignificance. The "Welcome" folder, featured by a border made up of different cattle-men's brands, is novel, and ought to be appreciated by the stockmen, to whom alone it is designed to appeal. The Stationery forms are uniformly excellent, and the several window cards are well handled.

W. D. STERNBERG, Hartford, Connecticut.—Specimens sent us are interesting. Especially attractive is the invoice for The Pyne Printery, printed in brown and green on light brown stock. The cover of the booklet for the "Welcome Home Convention" is pleasing, but the combination of Parsons in the headings and the modern machine letter for the body matter is not at all a pleasing one on the inside pages. From a publicity standpoint the cover of the booklet, "Just

From an artistic standpoint, the effect would be improved if the word "Just" were centered over the word "Brushes" in the main display lines of the title, although the change would not make it more legible or more effective typographically. The letter-heads are all good, the best work, perhaps, of the entire collection.

J. EARL SINCLAIR, Mayfield, Kentucky.—The big type printed in light yellow beneath the text of the blotter is rather startling to the eye. If white stock had been used instead of blue, and if the big type had been printed in a light buff or blue, the disagreeable effect caused by the yellow on blue would have been avoided, and a much more agreeable appearance would have resulted. We rather doubt the propriety of issuing a blotter the copy of which is based on selfishness and greed, in a small town where many are likely to consider that you are taking a rap at them. Besides, it is seldom advisable to indulge in preaching. If you want to get away from the stereotyped form of advertising, it is far better to give something of a bright and breezy nature, suggesting good human qualities rather than had.

ROBERT RAWSTHORNE ENGRAVING COMPANY, Pittsburgh, Pennsylvania.—The program for the exhibit and luncheon of the Pittsburgh Advertising Club is handsome, the art work being especially beautiful. The exceptional character of the cover stock is matched by the exceptional treatment of the embossed and lettered title design. As a matter of fact, the only fault in the entire work is with the typography, which is crowded. Your own excellent work in making the drawings and plates and the pressman's cooperation in turning out a satisfactory job of presswork rather serve to hold up the poor composition.

JOHN MCCARTNEY, Melbourne, Australia.—"Specimens of Typography," a booklet containing various examples of your work in type display, is interesting in general, and most of the examples, though indicating a tendency toward elaborateness through decoration, are in good



Cover of catalogue, two inside pages of which are reproduced above.

taste and well displayed. We would not say that any of them were over-ornate except the "Motto for Students," found on the final page, on which much time was spent in paneling and in working initial and ornament in the panels, all to no avail in so far as adding effectiveness to the work

department, there is incorporated a sufficient amount of advertising for the Merchants concern. Doubtless all copies sent out will find places on the walls of potential customers. The advertisement which appeared in the telephone directory, printed in two colors, is also effectively designed.


Herald Printery, imprinted with your name, is cheap looking, whereas it should be dignified. It looks more like an advertisement than a business card; that is, the style of display would be better suited to the first kind of work. The border in silver is entirely too strong and has an

Business Stationery

offers many interesting

Possibilities


WE have helped many firms and individuals in the design and arrangement of their stationery, as well as printing booklets, folders, and the various other things used in business. We are confident that we can help you, and inquiries are always welcome.




THE MARCHBANKS PRESS
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TROWBRIDGE AND ACKERMAN
Architects
25 WEST 45TH STREET NEW YORK



The New York Edison Company
Irving Place and Fifteenth Street



BELMAISON
Interior Decorations
JOHN W. MANAKER
NEW YORK

First and third page of folder by The Marchbanks Press, New York city, typical of the high-grade typography which characterizes the product of that well-known printing plant. Items grayed by Ben Day process were in full tone of blue in the original.

is concerned. The colors have been selected and used in good taste on all specimens.

ALBRIGHT & SHENTON, Reading, Pennsylvania.—The souvenir booklet commemorating the thirtieth anniversary of the establishment of your firm is a handsome piece of work. The cover, printed in gold, and embossed on dark-brown Sunburst cover stock, is beautiful. The excellence of the hand-lettered design contributes to the richness of effect produced, as does also the fact that the booklet is tied neatly with brown ribbon. The use of genuine photographs of Messrs. Albright and Shenton, mounted under oval cutouts in the printed pages, further contributes to the excellence of the work, which is suggestive of quality and worth throughout.

THE FRANKLIN PRESS, Richmond, Virginia.—The outstanding fault in the Christmas blotter is with the selection of type and utilities employed in its arrangement. The heavy waved-rule border, the bold block type and the Engravers Old English are about as different as three typographical units could be, and, as a consequence, the effect is decidedly crude and inharmonious. A plain light rule and one series of type, together with the name plate and the Christmas ornaments, arranged as at present would have provided a much more pleasing effect.

G. A. HAMON, Kitchener, Ontario.—The wall hanger featuring an illustration of the city fire department, printed in colors, and appropriately headed "Equipped for Rush Orders," should prove productive advertising for the Merchants Printing Company. Besides giving the location of the various fire alarm boxes throughout the city, and the telephone numbers of the fire

KEELER-BRANDEIS, San Francisco, California.

—The rough paper letter-head, unconventionally designed in imitation of a prescription blank, is decidedly clever and ought to stimulate considerable comment wherever seen. The circular, tastefully done, and legible to a high degree, demonstrates that you have the happy faculty of doing the right thing in the right way. *Keeler's Hotel Weekly* is a very attractive trade paper, the four-color half-tone illustration which appears on the front cover, and which had been previously used for printing the folders of the St. Francis Hotel, is a very good example of high-grade art and color work.

W. K. STILL, Douglas, Wyoming.—The specimens you have sent us are for the most part evidence of the careful study you have given some of the best works on typography and printing in general. The letter-heads are neat and dignified in treatment, and the display shows that thought was put into the designing of them, the display points being emphasized in good proportion as regards importance. You doubtless find that with Caslon type you can give appropriate treatment to the stationery of many and varied lines of business. There is no other type face in existence that is so versatile; it would be difficult to use it too generally.

MICHAEL ZOGHIBE, Olean, New York.—Considering the purposes for which they were intended, most of the specimens you have sent us are satisfactory. We refer to the dodgers, display cards, tags, etc. Some of the work, however, is worthy of more refined typographic treatment, and the employment of more stylish and pleasing types. The business card for the

effect of subordinating the type. Printing the firm name in both red and gold to give the effect of shading adds nothing but the suggestion of poor work. Some of the display is too crowded, larger sizes of type than necessary being used for unimportant matter, all of which handicaps the effectiveness of the important display. While you made a great improvement over the copy you worked from on the cover for the Fair premium list, the lines of your own design are crowded too closely, and the effect produced by the use of condensed and extended types is decidedly displeasing. The variation afforded by lower case would have added much to the effectiveness of the page, and with lower case in use where you have employed condensed capitals better display of the whole and a more pleasing appearance would have resulted. We suggest that you employ light face types more generally and that you strive to overcome your tendency to use larger sizes than necessary.

THE MARCHBANKS PRESS, New York city.—It is pleasurable indeed to look over the specimens of printing you have sent us. Each one shows more plainly than a thousand words that beauty of effect and effectiveness of appeal are obtained in highest measure by simple treatment of readable and pleasing type faces, without "flub dubs" or other garish display. It is safe to say that no concern in America does finer printing today than Marchbanks—and none does simpler work. Marchbanks does not hide the beauty of type beneath a maze of ornament; he gives it a chance to show for itself and it rewards him for the opportunity. Three specimens are shown on this and the following page.

For his friends at Christmas time William Edwin Rudge, that master craftsman of New York city, took Eugene Field's little story, "The Mouse and the Moonbeam," and produced it in edition de luxe style. Text, printed on heavy, white hand-made paper, was set in fourteen

not in the least bizarre or crude, as striking effects sometimes are. The only faults of a serious nature are that the address line in the signature, "Sheldon, Illinois," is too large in comparison with the name of the paper, and that the italic figures used in the calendar do not fit

we can suggest no improvements. However, the type faces at your disposal are not of a choice variety, but, of course, that can not now be helped. One should avoid the use of more than one style of type in the general run of commercial forms, especially when those used have no features

LIFE EXTENSION INSTITUTE, Inc.

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See Reverse Side for Hygiene Reference Board of One Hundred Leaders in Science and Public Health Work

Telephone BRYANT 1997

25 WEST FORTY-FIFTH STREET, NEW YORK

Letter-head by The Marchbanks Press, New York city. In the original the ornament was in red.

point Kennerley, that beautiful Goudy type face which will stand supreme in beauty and legibility for many years to come. Wide front and bottom margins add further to the beauty of the effect. The book is bound in boards covered on the sides with beautiful marbled paper, the title being stamped in gold on the backbone, on the cloth over the hinge. Mr. Rudge has done some of the most beautiful printing the writer has had the pleasure to examine, particularly attractive being those little volumes he is wont to produce each year at Christmas time for distribution among his friends. These are plainly expressions of Mr. Rudge's love for his art, which in his case is indeed an art—and a fine one.

CARROLL DEAN MURPHY, Chicago, Illinois.—Physically, the various advertising forms which you have sent us are above the least reproach. The advertisements for Wilson Brothers, prepared to appear in the *Saturday Evening Post*, are rich looking and suggestive of quality all the way through. "The Woman's Manual of Banking" is gotten out on the whole in a form that ought to appeal to women, the cover and the text pages being decidedly pleasing. The only discordant note, and something which we can not understand, is the treatment accorded the title page, it being printed from large, bold and crude lettering, not at all in keeping with the dainty and dignified character of the remainder of the work throughout the manual.

HAYWOOD H. HUNT, San Francisco, California.—We thank you for the large package of samples sent us. These are excellent, in good taste in all respects, and thoroughly up to the high standard you have established for the product of The ten Bosch Company. About the advertisements there is an air of refinement combined with effectiveness of display, achieved by the use of the most beautiful of modern type faces, Cloister Old Style, Caslon, etc., in legible sizes. Strength of display may be secured by the use of bold types, but they do not carry the effect of refinement, dignity and beauty that light face types do. In reasonably large sizes and supplemented by intelligent manipulation of white space, light face types may provide strong and telling effects as well as beauty and refinement. We shall be glad to be favored with more specimens of your work.

S. C. PAINE, Sheldon, Illinois.—First of all let us say that you have plainly benefited from your reading of *THE INLAND PRINTER* and from other study which you have made of the subject of typography. Your work is of a very good grade. The stationery forms sent could not, we are sure, be easily improved upon, as they are tasteful, dignified and well displayed. The Christmas greeting blotter is quite striking, and

in well with the squared panel. While the border is large, the fact that it is printed in red does not make the effect disagreeable, for the reason that the red is not used for printing other features and, being massed in the border, adds to rather than detracts from the attractiveness of the form.

E. F. SAUNDERS, Bonne Terre, Missouri.—In a general sense, the work you have sent us is good, display and arrangement being so handled that

in common, as in the case of the Engravers Old English and the Litho Roman used on the letter-head for the Bonne Terre Pharmacy. The rules at either end of the main line on the heading for the Ironclad Bank detract from instead of add to the effect. Why they were added, unless from the mistaken idea that the line should be longer, we can not guess. The same fault is apparent in another specimen. If a line is too short, as neither of these is, the effect is not helped by adding rules at the end, for the lack of similarity between rules and type characters defeats the purpose intended. They do not match.

WILLIAM ESKEW, Portsmouth, Ohio.—We were greatly interested in examining the large collection of specimens you sent us. Seldom, if ever, have we received such a large number of specimens of such uniform excellence. We compliment you especially on the catalogue for the Wait Furniture Company, the typography and make up of which are far and away above the average of such work. We consider that you did exceptionally well on the presswork, too, considering that you are not a pressman by trade and also because dull-coated stock was used. From the copy of a commonplace letter-head formerly used by the local typographical union you have evolved a design that is characterful in a high degree, such a design in fact as the craftsman ought to be proud to utilize. It suggests pride in his art. There is no basis for comparison between a design so bad and one so good, and you have surely done well.

BERTRAM B. O'NEALE, Pittsburgh, Pennsylvania.—We find great pleasure in going over the specimens you have sent us, the work of students working under your direction in the print shop of the Latimer-Irwin Junior High School. A decided improvement was made by the students in the handling of the title page of the program for the Pittsburgh Teachers' Institute. As originally handled it was without character and improperly designed, whereas the rearrangement is characterful and more nearly correct in design. Without question the most interesting specimen in the lot is the cover of the Thanksgiving issue of *The Junior High School Bulletin*, which is printed in colors from hand-cut linoleum blocks. It would be more pleasing if the decorative background, printed in a somewhat cold yellow, had been printed in a light brown or buff. This would not only make the cover appear richer, but it would also be more seasonable. While not so elaborate, the covers of the Hallowe'en number, the wood blocks for printing the illustration of which were cut by Karl Schellhaas, and the issue on which Edgar Roth made the blocks, are more attractive than the Thanksgiving issue, for on them the colors are in excellent taste.

JANUARY 1920 A New Year

PRODUCE

"PRODUCE! PRODUCE! Were it but the most pitiful infinitesimal fraction of a product—produce it in God's name! 'Tis the utmost thou has in thee. Out with it, then! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called To-day, for the Night cometh, wherein no man can work." *Carlyle.*

He is a clever man, my printer, whom I discovered several years ago, and whom I have insisted on sticking to ever since. They say "He is a little dearer." "Well," I answer, "ought he not to be, being considerably better?" *Carlyle.*

THE MARCHBANKS PRESS

Telephone SUYVEVANT 1197

114 EAST 13TH STREET, NEW YORK

JANUARY 1920

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The Marchbanks Press, New York

Blotter by the Marchbanks Press, New York city, the typography of which is typical of all of that notable printing plant's product.

JOHN SMITH'S BOOKKEEPING.*

NO. 3.—BY R. T. PORTE.

Synopsis of preceding stories.—John Smith acquires a half ownership in the *Bladon Banner* by coming to the rescue of Jefferson Bell, the editor and owner, when he is involved in financial difficulties, and assumes the business management as well as the mechanical end of the business. Mamie is hired to keep the books and help otherwise. Smith, during the absence of Bell, makes some changes in the arrangement of the plant, and rejects a patent-medicine advertisement until the firm placing the advertising agrees to pay the price asked. He adopts a method of keeping track of advertisements, and puts some system into the shop, much to the surprise of Bell, who never had any system.

Job Printing.



IT is quite the accepted thing to call the first working day of the week "Blue Monday." Usually it means starting in on hard work after a day of rest, and the beginning of another week of toil and worry. In the average country printing office Monday is not accepted as "blue"; it is usually the reverse, a day to take things easy, distribute type, clean up, look over the exchanges, a day of doing small things, and never to hurry. The last three or four days of the week are the busy days, and if the help show up a little late on Monday morning nothing is said, as probably they had worked one or two nights the week previous getting out the paper and rushing out some jobwork.

To Jefferson Bell, Monday meant a day of pleasurable reading of the exchanges which had come in on Saturday and Sunday, and some visiting among his cronies of the town.

So it was with no hurry that he sauntered down the street on this way to the shop on the brisk morning in November, 1911. He knew that John Smith was on the job, and taking care of the routine there, and nothing important would occur to demand his immediate attention.

In fact, he was thinking of something Smith had said on Saturday about getting more job printing. Smith rather sarcastically implied that a lot of the business men of *Bladon* were not using printed stationery, just because they had not been asked to have some printed. Bell thought that the business men knew that the *Banner* did job printing, and if they wanted some printing they would tell him. As he went down the street, and noted the various business houses, he remembered that he had done very little printing for several of them, and perhaps there was something in what Smith said after all, and it would not be a bad idea to ask one or two for a job of printing. Bell was no salesman, nor had he read any of the many books and articles on salesmanship—it was not in his line. Yet Smith's comments made him realize that perhaps the difficulties he had had in the past were to some extent due to the fact that he had not gone after the business. Smith was certainly making things change around the shop, and Bell felt that it was up to him to get some more business—if possible.

The first place that Bell entered was the harness shop, run by John Ackerman for twenty years. Only once had John ordered some printing, and that was many years ago, so there was no doubt but what he would need some more letter-heads after all these years. When Bell made known his proposition, John turned around from his bench in great surprise, took off his glasses and opened his mouth in amazement.

"By golly, Bell," he finally spurted out, "you fellows are getting a sudden move on you, ain't you?"

"What do you mean?" Bell asked in surprise. "This is the first time I ever asked you for any printing."

"That's just it," John said solemnly, "but it doesn't need you and Smith both to get some printing from me."

"What's Smith got to do with my asking you for a job of printing?"

"By golly, Smith was in here Saturday night and asked me why I didn't have some letter-heads printed, and by golly, he just fixed up some reading and said I oughter have 250 envelopes and 500 letter-heads, and he was going to print them for me, and make me a real business man. By golly, that Smith is getting to be a corker. Said I oughter have an ad. in the paper, too. And now you want some printing. No, sir, that one lot will do me for a long time."

And John grabbed his awl, and viciously pushed it through the leather he was working on, and picked up his waxed thread, while Bell made his exit. So Smith was after the business. Leaving nothing for him to do. Funny business, this!

In the midst of his thoughts as he sauntered down the street, he heard his name mentioned, and turning around he saw Walter Feehan, the blacksmith. Stopping to see what he wanted, Bell was informed that Feehan had decided to announce that he could repair automobiles, and wanted some cards printed with that on, besides mentioning that he did general blacksmithing. Taking the order for 500 cards, Bell almost forgot his turn down by Ackerman, and as he started on his way again his step was lighter, as he had secured an order for printing also.

Going by the bank, he was again stopped, this time by the cashier motioning to him to come in, and for a second time that morning he got a printing order, this last one being for 10,000 deposit slips.

"Look here, Bell," the cashier said, "I want a right price on these. I can get them in Columbus mighty cheap, but I'd rather give you my work, and you will be expected to meet that price. You tell Smith he can't start in getting rich from us."

Many a time Bell had accepted work from the bank at a price he was sure was too low, just because the cashier had told him about prices he could get printing done for, and the remarks of the cashier were nothing new. It was an old story and rankled in Bell's breast, but it was cash printing and not trade, and this had meant something in the past to Bell.

"You may be sure we will do the work as cheap as any one," Bell replied, and started toward the printing office.

On his beloved desk was the Monday morning mail, mostly exchanges from the editors whom he personally knew, or from the near-by towns. All thoughts of jobwork and orders left his mind at once, and after disposing of his coat and hat, the world and all that is in it were forgotten, while full attention was given to the papers.

Suddenly he started, as in some way his mind reverted to the events on his way to the office, and he fished out the two jobs he had received. Bell made the necessary changes on the card to include "automobile repairing," and wrote the figures "500" in one corner. He took the deposit slip and wrote "10M" on it, and got up from his desk.

"Where has the job hook gone?"

These were the first words that Smith had heard that morning from Bell. Standing near the place where once were several hooks, each consisting of an iron base with a bent hook of steel, slightly curved at the bottom, and artistically bent outward toward the top, with a very sharp point, Bell looked in bewilderment at the spot.

For ten years the "job hooks" had hung there and had done noble duty. Many were the jobs of printing that had been put on those hooks, with amount carefully written on each (when not forgotten), and Smith had for years taken the copy off the hooks, set the type, locked the form, printed them on the job presses, tabbed them, wrapped them up and delivered them. When this was done, the copy was hung on another hook, over which was a piece of paper, very dirty and the corners lost or torn, with but part of the legend, "Completed Jobs," showing. When the "job hook" was full, Bell would complain about being very busy, and when it was empty, that business was "very poor indeed." It was the barometer of

*NOTE.—This is the third of a series of twelve stories about John Smith, printer and publisher, and his methods of keeping accounts. Copyright, 1920, by R. T. Porte.

his business and indicated in the only way he knew just how much business was being done. It was quite true that sometimes jobs had hung on the hook for a month or more at a time, and often explanations had been made to the customer why they were not done. "Stock failed to come," "Very busy," "We are getting right at it," and other excuses had been given.

On some occasions the copy itself had mysteriously disappeared from the "job hook," for which there was no excuse — but it had happened. In fact, the same thing had occurred in regard to the "Completed Job" hook, as, for instance, when Louis Knight, the grocer, three or four months after he had had some statements printed, had asked when Bell was going to send in his bill and get the account straightened up. These

When a man has done business in a certain way for ten years or more, it is natural that he should resent any change. The customs of the past are too strong to allow him to immediately take to a change, unless he has himself thought the matter out and decided a change is necessary. When Jefferson Bell took in John Smith as a partner he did not contemplate any radical changes in his method of doing business. Only because necessity made it imperative had Bell entered into an agreement for a partnership, as he had run his own business too long to want to give anything up. To him the partnership had meant that certain urgent things that had bothered him would worry him no longer, and the business would run more smoothly, and besides he would not

NOTE.—Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	No.
Nov. 1, 1911	21
For	People's Dept Store
Address	Blabon, Ohio
Quantity	DESCRIPTION
5,000	Statements
Promised	Friday
STOCK	Anchor Ruled 5 1/2 x 6 1/2
COMPOSITION	Like Copy Like Sample as near as Possible Machine
Heavy	Light Fancy Plain Nice Job Cheap Job
Stone Proof to	Revise to
PRESS WORK	Color Ink Black Proof to
BIND	Block 100 in a Pad Perforate No.
Deliver	Delivered
✓	Nov. 4
Delivered by	To be Called for
Smith	
Ship by	To
Via	
Price 10 50	Cost of Stock 3 00
Journal 28	

No. 1.

NOTE.—Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	No.
Nov. 2, 1911	22
For	Citizen's Bank
Address	Blabon
Quantity	DESCRIPTION
500	Notes
Promised	soon
STOCK	Westminster Bond cut 3 1/2 x 8 1/2
COMPOSITION	Like Copy Like Sample as near as Possible Machine
Heavy	Light Fancy Plain Nice Job Cheap Job
Stone Proof to	Revise to
PRESS WORK	Color Ink Black Proof to
BIND	Block 100 in a Pad Perforate No.
Deliver	Delivered
✓	Nov. 5
Delivered by	To be Called for
Smith	
Ship by	To
Via	
Price 2 75	Cost of Stock 85
Journal 28	

No. 2.

NOTE.—Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	No.
Nov. 2, 1911	23
For	Banner
Address	Blabon
Quantity	DESCRIPTION
1,320	Copies Issue Nov. 6
Promised	
STOCK	Ready Print
COMPOSITION	Like Copy Like Sample as near as Possible Machine
Heavy	Light Fancy Plain Nice Job Cheap Job
Stone Proof to	Revise to
PRESS WORK	Color Ink Black Proof to
BIND	Block 100 in a Pad Perforate No.
Deliver	Delivered
Delivered by	To be Called for
Ship by	To
Via	
Price	Cost of Stock
	Journal

No. 3.

were, of course, the usual sad incidents to the printing business, and were taken as a matter of course and explained to the customer in the best way possible.

Now, the hooks themselves had disappeared!

This was quite unthinkable, but perhaps they had been moved. Everything in the shop was being turned around, and these were no doubt taken from the convenient place they had occupied and put some place not so handy.

"Job hooks?" Smith answered. "Why, we haven't any."

"No job hooks!" Bell exclaimed. "Well, perhaps you can tell me what you are going to do with these two orders for job printing that I have."

"Two more orders?" Smith said. "That is good! Give them to Mamie, and she will write up the job tickets and we will get them right out. That makes four orders today."

"Oh, it does, does it? What has Mamie to do with the jobwork? Thought she was just going to set type. And what's this 'job ticket' business, anyway?"

have to worry about Smith leaving him. Instead of all this, he found that his new partner had completely changed the arrangement of the shop and had added a new way to handle advertisements.

Smith started in to explain about the unfortunate incidents of lost copy, jobs not being completed on time, and also about certain jobs that had not been changed because of loss of copy from the "completed" hook, and a few other things which were ancient history. Then he said that he had thought the proper way to handle jobs and avoid such things happening, and also to keep a complete record of the job printing they were doing, was to have a job ticket on which would be given details of the job, and if in the form of an envelope the copy could be put in it; and finally, when the job was done, a new copy, or a completed copy of the job, could be put in it and thus preserved. Besides, if a reorder came in they could look up the old job ticket and get the copy and full details, as well as the old price.

First, the jobs could be registered, and he showed Bell a ruled and printed book, with room for ten jobs on a page, with numbers, and the dates the jobs were received. Here were already recorded ten jobs, including that received from John Ackerman, and Smith showed the record to Bell.

Then came the question of the job tickets, and Smith took Bell to the imposing stone, where in a neat box fastened to the furniture case reposed several of the job tickets. These, it appeared, were jobs that had been set up and were ready to be printed. Near the job case was another box containing one or two tickets on which the type had not been set. Over by the job press was still another box with some tickets, which showed those jobs were being printed or were ready to be

"What did the cashier say," he suddenly asked, "when he gave you this job?"

"Oh, he said that he would let us do the job if we did it as cheaply as he could get it in Columbus."

To the surprise of Bell, Smith took off his apron, grabbed his hat and started for the door.

"Where are you going?" Bell exclaimed.

"Down to see that cashier. He needn't think because he is a friend of mine he can pull that stuff. If he wants us to do this job he will pay our price, or send it away. And I am going to tell him so." And the door slammed.

Bell looked at Mamie, Mamie looked at Bell, and both looked at the door.

NOTE — Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	Nov. 3, 1911			No.	24
For	Ohio Real Estate Co.				
Address	Blabon, Ohio				
Quantity	500	DESCRIPTION	Land folders 8 pages		
Promised	next week				
STOCK	A. & S. C.				
COMPOSITION	Like Copy 8 ft	Heavy Light Fancy Plain Nice Job Cheap Job	Stone Proof to	Revised to Them	
PRESS WORK	Color Ink Black			Proof to	
BIND	Trim 4 x 9 Fold only			Block in a Pad Perforate No.	
Deliver	Delivered				
Delivered by	To be Called for				
Ship by	To				
Via	Price	Cost of Stock	Journal		

No. 4.

NOTE — Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	Nov. 5			No.	27
For	Ladies Aid Society				
Address					
Quantity	250	DESCRIPTION	Hodgers		
Promised					
STOCK	6 x 9 Print				
COMPOSITION	Like Copy Like Sample as near as Possible Machine	Heavy Light Fancy Plain Nice Job Cheap Job	Stone Proof to Smith	Revised to Them	
PRESS WORK	Color Ink Black			Proof to	
BIND				Block in a Pad Perforate No.	
Deliver	Delivered				
Delivered by	To be Called for				
Ship by	To				
Via	Price 1.25	Cost of Stock	Journal		

No. 5.

NOTE — Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

JOB REGISTER					
Number	FOR People's Dept. Store				
Date	Nov. 1	Quantity	5 M	Description	Statements
					Price 10.50
Number	FOR Citizens Bank				
Date	Nov. 2	Quantity	500	Description	Notes
					Price 2.25
Number	FOR Banner				
Date	Nov. 2	Quantity	1,320	Description	Issue, Nov. 6
					Price
Number	FOR Ohio Real Estate Co.				
Date	Nov. 3	Quantity	500	Description	Land Folders
					Price
Number	FOR Ohio Real Estate Co.				
Date	Nov. 4	Quantity	200	Description	Contracts
					Price
Number	FOR Farmers Hdw. Co.				
Date	Nov. 4	Quantity	500	Description	Statements
					Price 2.75
Number	FOR Ladies Aid Society				
Date	Nov. 5	Quantity	250	Description	6 x 9 Hodgers
					Price 1.25
Number	FOR O. A. Michelson				
Date	Nov. 5	Quantity	100	Description	Auction Bills
					Price 6.00
Number	FOR John Ackerman				
Date	Nov. 7	Quantity	250	Description	Envelopes
					Price 1.50
Number	FOR John Ackerman				
Date	Nov. 7	Quantity	500	Description	Letterheads
					Price 3.00

No. 6.

printed, and finally a couple of completed jobs were on the table ready to be tabbed, with the tickets carefully inserted between the sheets of paper.

Mamie made out the tickets under instructions from Smith, and when the jobs were delivered the date was put down, and then the price of the job, the cost of the stock, and the whole transaction entered on the books. The tickets that had been completed were kept in a file similar to the one used for the advertising jackets, and could be referred to at any time. In this way the work was always in view and details known, and nothing could be lost without knowing about it.

"I guess it's all right," Bell finally said, after looking over the various tickets, some of which are reproduced here, "and if you want to go to all this bother, all right. If I get any jobs I'll hand them to you and you can do as you please, as long as the work is gotten out. It's up to you."

Smith took the jobs Bell had and started to give them to Mamie. He looked intently at the one from the bank.

Quietness reigned supreme for half an hour, and then Smith came in.

"Make up a ticket for this order, Mamie," he said, and started to put on his apron.

"What did the cashier say?" Bell asked, "and did you have to come to his price?"

"Not by any means! That fellow is all right except when he has to spend a cent. I told him a few things, and he said he was only kidding us, and to go ahead with the job, only not to rob him too bad."

Now, Bell was not a profane man, but occasionally he said things not looking well in print, and this was an occasion on which he said them, and then took his hat and went out.

Smith was locking up a form and whistling in that quiet way of his when he was content and pleased with the world. Again he had won his point and was beginning to feel a certain satisfaction in the innovations he was making around the Banner office. More changes will be related in the next story.



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

How to Measure Linotype Matter.

A Tennessee publisher enclosed a proof, $6\frac{1}{2}$ inches of solid eight point, 28 ems wide, accompanied by the following letter: "To settle a dispute over ems, please inform us how many ems are shown, and if the price of 85 cents a thousand ems is below profiteering line."

Answer.—We find that there are $6\frac{1}{2}$ inches of matter, eight point, 28 ems wide. By the following rule the exact amount is determined: (1) 28 ems multiplied by 12 points equals 336 points. (2) 336 points divided by 8 points equals 42 ems (number of ems eight point in a line). (3) $6\frac{1}{2}$ inches divided by .112 inch (thickness of an eight point slug) equals 58 lines. (4) 58 lines multiplied by 42 ems equals 2,436 ems. As there are ten lines cast in black face they should be charged double price; this would add 420 ems to above, making it a total of 2,856 ems. The charge of 85 cents per 1,000 ems we deem not excessive.

The following rule may be employed in measuring linotype matter: Multiply the length of the line in ems by 12 and divide by the number of points of type face.

Example: How many ems seven point in a line 24 ems long? 24 ems multiplied by 12 points equals 288 points. 288 points divided by 7 points equals 41 ems, approximately.

To find the number of ems in a galley of linotype matter proceed as follows: (1) Find the number of ems in a line. (2) Find number of inches of matter on galley. (3) Reduce the inches to lines, and multiply by number of ems in line.

Example: How many ems of eight point linotype matter, 13 ems wide, $21\frac{1}{2}$ inches being counted a full galley? 13 ems multiplied by 12 points equals 156 points. 156 points divided by 8 points equals 19½ ems of eight point. $21\frac{1}{2}$ inches divided by .112 inch (thickness of eight point slug) equals 192 lines. 192 lines multiplied by 19½ ems equals 3,744 ems.

Troublesome Distributor Stops.

An Illinois machinist-operator describes some difficulty he is having on three machines under his care. His letter, in part, is as follows: "On one there were sixty-eight distributor stops in one day. Not only will the distributor stop, but matrices will fall on the channel entrance and be pushed along and dumped on the floor. At other times, when the thinner matrices fall flatwise, other matrices pass over them, sometimes tearing the combinations, and other times falling into wrong channels. If the channel entrances are out of adjustment in any way, I am unable to detect it. I had adjusted the channel entrances slightly, but moved them back to original position when I found it did not help matters. Am not much on changing adjustments unless I know it is necessary. I received my first experience on machines in the linotype factory and had this point drilled into me quite thoroughly. Some of the matrices in the machines are old. There has been no complete change of fonts since the starting of the machines. Yet, so far as I can see, it makes no difference. New and old

matrices appear to work about alike. There is some vibration to the machines. On two of the machines there is a sort of cracking sound when the cams are about casting point, and there appears to be some jerk at this point. I have not found a way to overcome it. The drive wheel on one machine is running at about seventy-two revolutions per minute, while those on the others are running at about seventy-four revolutions. The power is quite unsteady at times. Sometimes it is very strong and at other times it is weak. There seems to be more trouble when the power is strong. So far as I can ascertain, the distributor bars are not damaged." A number of other details were added which had no direct bearing on the troubles.

Answer.—If a machine gives trouble, or several machines give trouble of the same character, it would suggest that the cause was of a similar nature. Here we have three machines causing annoyance by frequent distributor stops, and in all cases the driving pulley is running at a higher speed than normal. Also it is stated that there is some vibration from a floor that appears none too stable. Mention is also made of matrices that are not new, but have been in continued use for a long period. Any of the three conditions named might cause distributor troubles, and when they are combined we can scarcely see how difficulty could be avoided. As the machinist is conscious of these abnormal conditions we can only suggest that the speed of the driving pulley on each machine be reduced to approximately 68 r. p. m. Determine if each machine is level by placing a spirit level on the back distributor screw or on the top of the distributor bar. Elevate the right side of the machine (keyboard side) a trifle, so that the lower ear of a matrix will tend to hang against the lower distributor screw instead of swinging in center of groove. The spirit level should show the bubble of air past the center line toward right side of the machine. Distributor troubles of a certain character are remedied in this manner. It is quite possible that if the shaky floor were made more stable it would eliminate some of the vibration, which undoubtedly would help reduce the number of distributor stops. The final clearing up of the difficulties would occur when all defective or damaged matrices were removed or had their ears dressed on a matrix-ear file. The unusual noise referred to is due perhaps to the breaking away of pot mouthpiece from back of slug. This noise is occasioned by the forced separation of the slug jets, which tends to bind pot mouthpiece to the slug. There is no particular harm in the occurrence. It may be remedied by slightly increasing the heat on mouthpiece. The question is often asked, "Why does a machinist-operator put up with the inconvenience occasioned by the various kinds of machine trouble when it is in his power to prevent them?" We believe it is due to the lack of initiative. Some only need to have their attention directed specifically to some of the causes of trouble, and when the causes are discovered and rectified it appears to stimulate research. Here is an example: A young operator working on a news machine complained that he could not set three lines

without having to get up on the step and fix the distributor. He mentioned six or seven different characters that persistently gave trouble. He was asked why he did not analyze the stop. Analyze? He never heard of such a thing — how could it be done? Simply enough — when a distributor stop occurs, trace it down and try to find the offending character. Fine! Stick around and let's see how you do it. The first stop soon occurred, the channel entrance was opened and a number of lower-case l's were found between the entrance guides. Before removing any of the matrices the machinist-operator was asked to find the one that caused the blockading of the channel. He could not see it. Finally it was found to be down in the magazine about two inches, and when drawn out it showed a bent lower front lug. The other characters were bunched together and examined, and two others were found with slightly bent lower lugs. All three were fixed and run in, and all dropped into entrance without a stop. Soon another stop occurred. This time it was a period, its ear being bent in the same manner as the lower-case l. Another stop occurred where a bruised lug on an n blocked the channel. It was laid to one side, and in a few minutes another n stopped the matrices just as before. It was removed, and all the n's were run out and their lugs were examined; nearly all showed bruises similar to the first two removed. These were rubbed a few times on a matrix-ear file and run into the magazine. No further trouble occurred with the n's, but the l's, an i and several quotation matrices showed up with the characteristic bent lower lugs. Here is where the machinist-operator chimed in and said: "How about that analysis of the trouble?" That is the question we had been expecting, and we directed his attention to the bent lugs on the various thin characters, showed him the similarity of the bends, and asked him what did the damage. Of course he did not know; how could he bother about a little thing like that? Why, he had a cigar box full of matrices bent just like them. To exemplify what analysis is, we had him remove the distributor box and place two lower-case l's in on the box bar and up against the faces of the top rails. He was shown that the wear on faces of the top rails allowed two l's to occasionally lift through the space designed for one only. After the bar was removed and the bar point was swelled out a trifle so as to permit but one thin matrix to pass, the box was replaced, and he was asked to send in a line composed wholly of thin matrices, the following characters being used: i, l, period, comma, thin spaces, quotation, apostrophe. These were run through several times, and in each case but one at a time was raised by the matrix lift. This ended the trouble with the thin matrices, but the stops continued with other characters, several hyphens blocked, and when the full complement, six, were run out it was found that not one of the six was in good order. The lugs showed bruises such as characterize the end of a tight line. These were rubbed upon a matrix file, and run in and fell right. The machinist-operator was asked to show some of his proofs, and by going down the ends of the lines in the proof several suspiciously full lines were discovered. He was asked to set up the first line, and when the hyphen was brought down into the assembling elevator his attention was called to the stopped assembler star, and he was asked to explain. He had no explanation further than the fact that he never sent in tight lines. Each of the other lines ending with hyphens was tried, and all showed the same result, that the star wheel was stopped when the line was sent away. The hyphens, only six left, were shown to the machinist-operator, and his opinion was asked as to how the lower lugs were chewed up. He did not know, but he had plenty of similar ones in the cigar box. The setting of the assembler slide two points under 13 ems measure was shown as a safeguard, but he promised not to set the assembler "wide" again. The stops continued, a letter o was per-

sisting in stopping every once in a while. Finally when the last occurred the machinist-operator was requested to use his head and try to find out why the blockade occurred. After looking for damaged matrices and not finding any, he counted and found twenty-three o's. After removing three of the surplus, no further stops troubled him on that letter. By taking each character as it stopped or blocked the entrance, and looking up the cause, he finally succeeded in getting the stops under control. He did not have to make any adjustments; once or twice he straightened bent channel entrance guides, and also removed matrices having badly bruised lugs (from previous tight lines), and as the hours went by with only an occasional stop he finally admitted that analysis and elimination meant nothing more than using one's head, to which we agreed.

Efficiency of Operators.

In these days when the cry is "Produce, produce!" the following notes are especially timely.

Efficiency is a word we frequently hear expressed in these times. It is usually associated with increased output of shop, or is related to individual or collective activity. When an employer awakes to the fact that his production is at a low ebb, or his overhead has diminished his margin of profit to almost zero, he sends for an efficiency expert, who, like a physician, feels the pulse of the business and sounds the various methods of shop procedures to find the leaks or faulty actions that imperil financial stability. The employer who is wise enough to call in an efficiency man when he senses or feels approaching business depression is naturally taking the only step possible if he is to remain in business and be successful. He must have an analysis of shop and business methods to lay bare the faulty procedures so that remedies may be applied. Why may not an individual apply a similar faculty of judging and analyzing his daily manual operations to see if improvement is not possible? Take for example an operator. Allow him a few minutes for reflection and he may ask himself, am I getting all I can out of the machine? Is the product first class, or is it mediocre? Do I find it easy to produce a clean proof? If not, why? Does the machine give me much lost time? If so, why? An operator who is in charge of a machine and who through his own neglect fails to produce a reasonable amount of matter would on self-analysis convict himself of inefficiency if he were to make a close examination of causes. Suppose we take the situation as some operators find it, the output diminished because of various machine stops. The operator should make a tabulated statement of the stops, and aim to find the immediate cause, and the prime cause, if possible, of the trouble. If he knows how to remedy the defects that lead to the stop, then he should prevent a recurrence of trouble. The net result is a gain in output and a saving of wear on nerves. Is the product of good quality, or do the proof-reader, make-up man and pressman have their troubles as a result of bad proofs, faulty slugs, or poor face? If any trouble is found that is subject to correction, why not formulate a remedy and prevent a recurrence of the evil? An operator who is not blind to selfish interests should for his own satisfaction make a self analysis. He should take a rigid account of the various occurrences that cause delays, that produce friction between himself and others, and aim at the vital element that hinders the work or brings about the irritating squabbles that decrease the output. Some may reply to the query, "Why should an operator be more efficient?" by stating that increased efficiency benefits only the employer. That is only partly true; an operator who by persistent study and effort overcomes the various physical troubles of the machine and furnishes an improved and increased product has made a direct acquisition of mental qualities which he should value more highly than monetary consideration.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

A Study of Costs on Small Newspapers.

There are very often publishers of small-town newspapers who wonder what their own office hour costs are, and how to figure them. By small-town publishers, in this case, we refer to those in towns of 1,000 to 1,500 people, where the weekly paper is the biggest thing in the life of the town and yet where the natives do not often appreciate the fact that the publisher has real costs to meet in producing his newspaper and the job printing that emanates from his shop.

Recently one such small-town publisher with a penchant for figures and a desire to know "where he was at" sat down and detailed his office income and expense to find out. His figures are about what one might expect to find in any such shop, and as he has arrived by short cuts at an approximate hour cost, we are going to give in some detail his figures — just as a means to get other such publishers to figure and understand that they have hour costs that must be met, and, in the language of this publisher, "If the newspaper doesn't pay them who the devil will?"

General overhead charges for one year as obtained from the business records: Rent, \$360; taxes, \$60; light, \$30; telephone, \$60; heat, \$75; fire insurance, \$120; liability insurance, \$15; manager's salary, \$1,800; interest on fixtures, \$24; office supplies, \$100; bookkeeping expense, \$300; advertising, \$100; postage, \$50; expenses of traveling in the interest of the business, \$50; press association dues, \$10; donations, \$25; expense not anticipated, \$200; spoiled work, bad accounts, etc., \$100. Total, \$3,479.

Dividing the foregoing by 52, one week costs \$67.

Now the labor costs — productive hours: On a time-card record two male employees show an average of 35 productive hours out of a 54-hour week, or 70 hours for the two. One girl averages 10 productive hours, or a total of 80 hours for the three. Eighty productive hours therefore cost \$67 overhead, and one hour costs 84 cents. One male employee for 35 productive hours received \$20 per week. His wage for one hour was therefore 60 cents. Add this 60 cents to the 84 cents overhead hour cost and you have a total of \$1.44 as the hour cost for one employee.

But there is an additional charge to be figured, according to this publisher's records, as follows:

Hand composition: Investment in type, racks, cases, stones, etc., is approximately \$1,200. Interest on this amount at six per cent would be \$72 per year. Depreciation is figured at twenty per cent and would amount to \$240 per year — total, \$312. Fifty-two weeks cost \$312; one week costs \$6. Time cards show about 20 hours actual composition time, which would make this overhead charge against hand composition come to 30 cents per hour. Add the 30 cents to the above \$1.44 hour cost, and you have \$1.74 as the correct hour cost for hand composition in this plant.

Machine composition: Figuring interest on cost of machine at six per cent makes \$150 for the year. Depreciation at twenty per cent makes another \$500. Power, \$173 more, and you have \$823 for the 52 weeks, or \$16 per week for approximately 25 hours on the machine, or an average cost of 64 cents per hour to add to the original \$1.44. Total, \$2.08 per hour for machine composition cost.

Job press: Interest and depreciation total \$24 for the year. Dividing by 52 weeks makes this cost 46 cents per week. Twelve hours is the average on small presses, therefore an hour cost of 4 cents is to be added to the original hour cost of \$1.44. Total hour cost for job presses, \$1.48.

Figuring on the same basis, this publisher finds the hour cost for his cylinder press to be \$2.50, and for his paper cutter \$1.60.

Advertising rates: Print paper, \$500; ink, \$25; correspondence, \$125; plate and features, \$75; wrapping paper, \$5; postage, \$100; allowance for unestimated expense, \$200. Total, \$1,030. Average for 52 weeks, \$20. There are six hours of cylinder presswork at an hour cost of \$2.50, or \$15 for the week; 24 hours of machine composition at \$2.08, or \$49.92 for the week; twelve hours of hand composition at \$1.74, or \$20.88 for the week. Adding these figures together gives a total cost for printing the paper of \$105.80 per week.

Receipts: To meet this newspaper expense, receipts are figured as \$1,500 per year from subscriptions, or \$29 per week (1,200 subscriptions at \$2 per year, but a cash-in-advance policy may cut this to \$1,500 yearly.) Subtracting the subscription receipts leaves a net cost for publication of the paper of \$76.80 per week. An eight-page, six-column paper, the publisher figures, can carry not much over 400 inches each issue. At this figure the advertising would have to be sold at 19 cents per inch to meet this cost.

And the publisher adds: "Who in h—— is going to pay 19 cents per inch for advertising in this town?"

Drawing our own conclusions from the above, the editor of this department insists that the patrons of the paper will pay it if the publisher sets the price and sticks to it as his price, and not as theirs — and he will have more business on account of the fact that he is giving them a better paper because he can afford it.

A Special-Page Scheme That Works.

A good many pushing publishers endeavor to have some special features, some extra pages, now and then to help make up their monthly average of display space sold, and also to bring into the paper occasionally those timid businesses that are run on the narrow basis of capturing some of the trade which the big fellows allow to escape. Every town has a few of the "spongers" in business. They say they do not believe in advertising, when the fact is they do not believe in spending much money for advertising. All sorts of excuses are used by them for not running regular display space in their newspapers.

But you will generally find that those of this class of business men are the first to "bite" on schemes of every kind — publicity schemes that seem to be popular for a day, or to have a touch that they think will be popular if they use them, and unpopular if they don't. You have seen this sort of business men. We have seen them and had it out with them in business for years, and always when we have had any scheme to get an extra page or two of display for a temporary proposition we have sent our solicitor to these men, almost always with success.

The above is suggested by the receipt recently of a sample seven-column page from a live Western paper where the page had been headed in large type, "January," with some side boxes for the head appropriate to the rest of the page. The whole page is a calendar of the month of January, being divided off into thirty-one squares of $3\frac{1}{2}$ inches in length by one column wide, each square bordered with six-point column rule upside down. As the month began on Thursday, the first four days of that week are also represented by squares on this calendar, and the whole thirty-five squares were sold to advertisers representing local businesses. And the publisher says, "We get a lot of advertisers this way that we can reach in no other way." The page thus squared off into thirty-five squares is sold at \$2 a square, or \$70 for the page — just about twice the price for one page of display in this same paper. This calendar page will run the first week in each month, and will always be filled with the announcements, attractive and otherwise, of those business men who use it as a novelty — and pay dearly for it. None of them would for a minute permit the publisher to charge them double price for a regular advertisement.

If we have made the plan clear in the above description, it is one any publisher can work out and use to his advantage. Take your pencil and draw a diagram of a seven-column newspaper page, then mark it off in squares as outlined above, and you have the idea for a "dummy" to take out and sell. The publisher of a small daily in the same State is using a similar special-page scheme and selling the spaces at \$3 each — three times his local display rate.

Another Side of the Correspondence Question.

In the October issue we had an article that created considerable comment — that about the Princeton, Illinois, paper that maintains a corps of correspondents without paying them anything directly for the service. At editorial conventions we have attended since the article was printed numerous editors have said they wished they could find just how Mr. Bailey does it. And now we have another story along this line — this time of a paper that carries no country correspondence whatever, and gets away with it fine.

The Harrington (Neb.) *News*, published by J. P. O'Furey, is one of Nebraska's liveliest and most virile papers — twelve pages, usually of a seven-column sheet — running sixty to seventy per cent of advertising and leading in circulation in its field, yet it hasn't any country or outside correspondence in it. This is in such contrast with the usual custom and management of county weeklies nowadays that it is interesting in connection with the story of Mr. Bailey's success in the opposite direction. Mr. O'Furey, when asked why he does not have such correspondence, said he doesn't need any, doesn't want any. He covers the important news of the county under special headings and gives prominence in that way to events in any community in which real news breaks at any time. He says that in this way he avoids all the use of space for immaterial and insipid items of neighborhood visits and gossip, and by watching the whole county field himself he gets in the big stuff that people really are interested in and want to read. He gets this mostly within the limits of his own town from people coming in there and by telephone when necessary to dig up particulars that seem important. In some cases he makes

personal visits to scenes of news stories that he wants to cover carefully. And thus the *News* is independent of country correspondents and regularly carries not one department of that kind for any town or locality.

If the opinion of the editor of this department were asked on this matter, however, and our judgment solicited for the purpose of helping decide the question of correspondents or no correspondents, we would take the side of the Princeton, Illinois, paper and say, keep as many good, live correspondents working for your paper as you can get with reasonable outlay, but edit their news and cull out the insipid items as much as possible. All news in any field is not big news, yet it may be very interesting to the neighborhood in which it occurs. We once observed a very successful county seat weekly paper advertising itself effectively by bragging that through its complete corps of correspondents "not a baby could be born in the county without the fact being mentioned" in that paper. And there is one consideration in favor of the expensive, troublesome, grinding system of country correspondence — the prestige that may be worked up in connection with it. If none of the county papers maintained such correspondents the plan of general county news service as followed by the Hartington paper would be the more satisfactory from almost any editor's standpoint.

Observations.

A gentleman who was raised in the atmosphere of paper-making plants and business, and who is at present working on a new process for producing print paper from a cheaper substance than wood pulp, was asked about the keeping qualities of the paper he proposes to make. He said it would keep as long as any of the print paper made nowadays. "And do you know," he added, "there is none of the print paper now being made that will hang together fifty years from now?" He declared that all this print paper we are getting is so chemically treated and so hurriedly manufactured that it lacks durability, and that it will literally rot and fall to pieces of its own weight within fifty years. If that is a fact, then there will be weeping and wailing in many quarters by the time 1970 has been charted in history, and there may be some hurry up work in sight for a big lot of future printers trying to duplicate and preserve a lot of stuff that is now being carelessly handled.

You will always notice that the man with a "good front" gets across with a lot of things that the timid and backward person fails to win out with. Half the present day business success is "good front." Did you ever see Pandolfo, that automobile promoter recently indicted by a federal grand jury? "Front" was his greatest asset in handling the many big things he tackled. That he finally failed was not due to his "front," but to the other things he lacked. With some education to keep in step with polite society, a good deal of tact and a lot of "front" the average man gets by where far better and abler fellows fail. The observation in this respect applies to newspaper publishers, with whom "front" is more than one-half the battle in most fields. Keep clean, study the proprieties, and put up a "good front." The combination is an insurance policy that will pay dividends.

A Western publisher furnishes us with some recent figures on his 1919 advertising business, and announces the fact that with 3,000 more inches of display run in 1919 than in 1918 his profits on this business were \$1,200 less. With an accurate accounting system that takes care of his own hour costs, this publisher feels that this evidence should be passed along to other publishers to show them how their costs have advanced during the past year. There is no doubt of the matter of advanced costs, however. One great printer authority predicts that wages for printers will double again in the next year

or so. If that is probable, facing even a possibility of such an advance, publishers and printers would best begin now to adjust their sails and not wait until after the whirlwind has battered them up for six months, or passed on leaving them a wreck. To our mind the man who sees such things coming and gets ready is the wise business man — not the one who wails about the facts and conditions six months after they have hit him.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

EDWARD J. HERMAN, Indianapolis, Indiana.—The newspaper advertisements, designed and lettered by you for L. Strauss & Co., are characterful in high measure — and their distinction from type advertisements makes them powerful in attracting attention. One is reproduced herewith.

The Foreman Sun, Foreman, Arkansas.—The Christmas edition is satisfactory, although the print is a little faint. Advertisements are satisfactorily arranged and displayed, although the appearance of the paper would be improved if they were placed on the pages in a more orderly manner, say, for example, by the application of the pyramid style of make up described in this department of our February issue.

The Grandview Herald, Grandview, Washington.—While the print is faint and not clear, your Christmas edition is otherwise quite satisfactory. The large amount of "booster" matter is interestingly handled and is

Strauss Says

Farewell, Old Uniform

—Your work is done
—You served me well
—You made a better man of me physically and morally—
Now I shall lay you away neath the Stars & Stripes in the old trunk: may you ever repose in Peace

You won't despise me for saying that it feels good to dress up again — in Civilian Clothes —
—You will understand

"Farewell Old Uniform Farewell"

L. STRAUSS & Co.
The Store for Men & Boys
337 W. Washington Street

Attractive newspaper advertisement, designed and lettered by Edward J. Herman, Indianapolis, Indiana. See review on this page.

illustrated in good shape. Advertisements, although somewhat too "fussy" in the more than necessary employment of holiday borders and decorators, are effectively displayed, and, as a consequence, may survive the "smothering effect" of the ornamentation.

Platte Valley Daily Argus, Scottsbluff, Nebraska.—The paper is interestingly made up and contains a sufficient amount of good local items. Mechanically, it bears evidence of painstaking and intelligent workmanship. The advertisements are simply and effectively displayed, and they are also legible in a high degree. The presswork is likewise of a very good grade.

The Tweed News, Tweed, Ontario.—The paper is very poorly printed, the result, we believe, of unseasonable rollers. The first page, October 30 issue, is interesting in make up, being devoted to promoting the sale of

Canadian Victory Bonds. Crude and unattractive type faces and decorative borders, which detract from the type matter, are serious faults in the advertisements, which should be corrected. Plain rules of about four point thickness make for the best borders, and, if consistently used, add materially to the appearance of a paper. An improvement would also result if the pyramid style of make up, described in this department of our February issue, were followed.

The New Guide, Altoona, Pennsylvania.—In most respects this is an admirable publication. There is a large amount of interesting news matter and it has been played up very well, especially on the first page. Most of



Cover page of "100th Anniversary Edition" of the *Arkansas Gazette*, Little Rock. Original in colors. See review on page 599 of our February issue.

the advertisements are well arranged and effectively displayed. Others, however, are faulty because of too much display. Conspicuous among this class is the half-page space for the Brooks Music House on page eight of your November 20 issue. This advertisement is little more than a jumble, each line being set in a different style of type than those above and below it. Different shapes and tones of type, as found in this advertisement, are very trying to the eyes of readers. Instead of gaining distinction for the various lines, as was no doubt the intention, the opposite is the result, for with so many different styles there is no distinction, difference losing its value through being overdone. The appearance of the paper would be more pleasing and also lively looking if the geometric square machine cast border were utilized around all advertisements.

WARD H. BUTCHER, Coldwater, Kansas.—We have long considered the *Western Star* one of the fine Kansas small-town newspapers, and the latest copy received simply serves to confirm our high opinion of it. Presswork is excellent indeed, and the composition of advertisements would be creditable to any publication. It is unfortunate that you can not make up all pages according to the pyramid, as we believe you will agree those pages of the issue sent us which are so arranged are much more satisfactory from all standpoints than those which are not so made up. For the benefit of our readers we will state that all the mechanical work on the *Star* is done by Mr. Butcher, our correspondent and the junior editor, with the assistance of an eighteen-year-old boy, while practically all the copy is prepared by the senior editor, who, although having lost his eyesight, daily grinds out copy on his typewriter by using the touch system. Mr. Butcher also sent a copy of the paper's rate card, which is tastefully gotten up in folder style, the page size being such that it may be enclosed with a letter in a regulation 6½ envelope. Besides giving the rates, the folder contains considerable information concerning the city and the county — the paper's field — matter which is given consideration by all agencies in placing advertising contracts. The Christmas issue of the *News* is excellent, and one to feel proud of.

FIRST CONVENTION OF THE INTERNATIONAL TRADE COMPOSITION ASSOCIATION.



NATIONAL organization of an important branch of the printing business has recently been organized, and is starting out under most favorable circumstances. We refer to the International Trade Composition Association, which was organized with temporary officers December 11, 1919. The first national convention was held in Chicago, February 12, 13 and 14. It was attended by fifty-one delegates from twenty-one cities, from Omaha to New York city, and from Minneapolis to New Orleans, representing over six hundred machines of all different makes and a combined investment of from \$4,500,000 to \$5,000,000. Most of the delegates were from the Middle West, although some came from cities in other parts of the country. Over a hundred trade-composition firms that were not represented sent letters to the convention. The convention was notable for several reasons. The secretary reports a one hundred per cent attendance at all the business sessions, something unusual at a meeting of this kind. The delegates were all practical men in the trade-composition field, men who had risen from the ranks of printers. The entire program was taken up with matters bearing directly on the trade-composition field. Some idea of the interest manifested may be gained by the fact that the discussion on one question alone, that of returned metal, took five hours' time.

The convention opened Thursday forenoon at the La Salle Hotel. E. J. McCarthy, president of the association and active in its organization, gave the address of welcome, together with a statement of progress. After the reading of the minutes of the preliminary meeting and report, the business of the convention was launched.

Joseph A. Borden, general secretary United Typothetæ of America, delivered an address on "The Association Idea." The association bears the indorsement of the executive council of the U. T. A., and it is the first national body to be so recognized. E. C. Flinn, cost accountant with the Franklin-Typothetæ of Chicago, gave a talk on "Cost-Finding Systems for Machine Plants." Mr. Flinn brought out many important points which called for considerable discussion. The discussion on "The Returned Metal Problem" was led by Denham Harte, of the S-K-H Typesetting Company, of Chicago. This subject brought forth so much interest that it was again taken up in the Friday session. Thursday evening most of the delegates attended the annual dinner of the Franklin-Typothetæ of Chicago.

Friday morning G. L. Garand, chairman of the Square Inch Committee of the Detroit Franklin-Typothetæ, explained the Standard Scale for Measuring Composition, which has recently been adopted at Detroit. While intended primarily for printing plants, the speaker expressed the opinion that the underlying principles were applicable to the trade-composition houses as well. This talk also brought out considerable lively discussion.

Friday afternoon E. E. Laxman, chairman of the Price List Committee of the United Typothetæ of America, gave an address on "The Fundamentals of Management."

Friday evening those in attendance at the convention were guests of the Mergenthaler Linotype Company, the Lanston Monotype Machine Company and the Intertype Corporation, at a banquet, with entertainment features. Judge Irwin R. Hazen, of the Municipal Court of Chicago, spoke on "A Mutual Problem — A Greater Interest in Our Boys." Lawrence E. Smith, of Smith-Grieves Typesetting Company, Kansas City, spoke on "Business Conditions," and a talk by Walter W. Barrett, first vice-president of the International Typo-

graphical Union, completed the activities of the evening. All of the speakers touched, to a certain extent, upon the shortage of apprentices in different branches of the printing business.

Saturday morning the delegates were taken on an automobile tour of Chicago's north side boulevard system, the trip ending at the factory of the Ludlow Typograph Company. The visitors inspected the factory and witnessed the manufacture of Ludlow typographs. The activities came to a close Saturday with a luncheon.

The next meeting will be held at the same time and place as the United Typothetæ convention in September, possibly at St. Louis or Chicago.

The following officers were elected: President, E. J. McCarthy, Chicago; first vice-president, A. O. Jennings, New York city; treasurer, David M. Mathews, Chicago; secretary, Frank M. Sherman, Chicago. The following second vice-presidents constitute the Board of Control: California — A. F. Hener, San Francisco; Illinois — Willis E. Johnson, Peoria; Indiana — Jerome Miller, Fort Wayne; Iowa — William Meek, Des Moines; Kansas — B. V. Kelley, Topeka; Louisiana — John T. Wentz, New Orleans; Massachusetts — K. A. Loring, Boston; Michigan — Herman L. Lewis, Detroit; Minnesota — Charles E. Phelps, Minneapolis; Missouri — Lawrence E. Smith, Kansas City; Nebraska — John M. Hogan, Omaha; New Jersey — William Patrick, Newark; New York — George T. Lord, New York; Ohio — B. A. Baarlaer, Cincinnati; Oregon — R. H. Bigham, Portland; Pennsylvania — J. T. Fuhrman, Jr., Pittsburgh; Tennessee — Edward H. Lowe, Nashville; Texas — Hal D. Draper, Houston; Wisconsin — Charles H. Hayward, Milwaukee.

The following permanent committees were appointed: Membership — John M. Hogan, Omaha; G. C. Thomas, Cleveland; J. Frank Brady, Kansas City. Ways and Means — Henry C. Alwes, Kansas City; William Patrick, Newark, N. J.; W. E. Goreham, Cedar Rapids, Iowa. Industrial Relations — Howard Bullard, New York; Charles H. Hayward, Milwaukee; H. P. Traxler, Fort Wayne. Price List — F. W. Bradshaw, New York; Charles L. Just, Chicago; J. T. Fuhrman, Pittsburgh. Trade Matters — D. W. Harte, Chicago; J. T. Wentz, New Orleans; H. F. Colwell, Minneapolis. Standardization — William Angus, Chicago; William Husted, Cleveland; George T. Lord, New York; Herman L. Lewis, Detroit; William S. Brown, Minneapolis. Cost — Lawrence E. Smith, Kansas City; William Meek, Kansas City; G. L. Garand, Detroit; Charles F. Goodfriend, New York; B. A. Baarlaer, Cincinnati.

The secretary states that there are over four hundred and fifty firms in the United States doing trade-composition work only, and it is his intention to send a report of the proceedings and a copy of the constitution to every trade-composition firm in the country.

E. J. McCarthy, who has been president of the association since its organization, is the head of the Smith-McCarthy Typesetting Company, of Chicago. For more than ten years he has been interested in organization work, not only in the trade-composition field, but in other forms of coöperation in the printing industry. He is also president of the Trade Composition Association of Chicago, a member of the executive committee of the Franklin-Typothetæ of Chicago, and past president of the Chicago Club of Printing House Craftsmen.

Frank M. Sherman, secretary, is one of a family of four sons who were taught the printing business by their father, a pioneer publisher of Iowa and Nebraska. He has had experience as a publisher, reporter, operator, foreman and plant manager. For two years he was a member of the sales force of the Intertype Corporation, selling machines in Indiana, Kentucky and Wisconsin. Following his connection in the supply field he published a daily newspaper in Neenah, Wisconsin, and recently came to Chicago to take up the duties of the local and national trade-composition associations.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Newspaper's Family Tree."

From a reading of a twenty-four page booklet, "The Newspaper's Family Tree," considerable interesting information can be gained of the newspaper, not only as we have known it in the United States for the last hundred years or more, but back to the days of the Greeks and Romans. The author, William A. Dill, of the Department of Journalism of the University of Kansas, has published his monograph as a bulletin of that institution. The work is more than local, however, and covers quite thoroughly the development of the American press from its beginning in 1630 to the present day. Several tables of statistics are given which clarify the text.

"The Newspaper's Family Tree," by William A. Dill. Bulletin of the Department of Journalism, University of Kansas, Lawrence.

"Pictorial Photography in America."

Clarence H. White, John Paul Edwards, W. H. Porterfield and Dwight A. Davis, as editors, assisted by Henry Hoyt Moore, Ray Greenleaf, Walter L. Ehrich and John A. Tennant, the Committee on Publication, from 1,100 photographs submitted selected 100 as best representing pictorial photography in America. The pictures are reproduced in half-tone and printed on Cameo paper by the Marchbanks Press, Fred W. Goudy designing the type on the cover. Clarence H. White, president of the Pictorial Photographers, says in the foreword: "This is believed to be the first attempt in America to give a comprehensive presentation of the status of pictorial photography as illustrated by the product of many of its best workers. As such it is commended to the consideration of photographers, both professional and amateur, of artists and art lovers, and of the public generally." Tennant & Ward, 103 Park avenue, New York city, are the publishers' agents. Price, \$3.50.

"Penrose's Annual for 1920."

Penrose's Year Book is welcomed back again after a lapse of four years caused by the war, the twenty-second volume coming to hand recently. William Gamble, the editor, says: "Our readers must not expect anything strikingly new in this volume; another year will make all the difference. A younger generation is now coming into the trade. It is to these younger men we look for new methods and new processes, but there has hardly been time yet for them to settle down and think. Now let us turn to the work that is being done at the present time. The processes employed are practically the same as before the war. We can not say there has been any change or improvement, nor are there any modifications of importance in the means employed for doing the work, although a good deal of new apparatus and some new processes are foreshadowed." The present volume contains 112 pages of text and 76 page inserts. Gatchel & Manning and the Gage Printing Company have exhibits of half-tones printed on antique paper stock. One of the most interesting exhibits is that by Blades, East & Blades, London, showing an offset print in three colors with a

rotogravure key plate. Tennant & Ward, 103 Park avenue, New York city, are the agents for this annual. Those who wish to complete their sets had better apply promptly as the edition is limited. The price this year is \$5.

"Better Letters."

Business correspondence is receiving more and more attention in these days of sharp competition. The business man is trying to improve his letters through the use of good, plain English in preference to hackneyed phrases and big words.

"Better Letters" is the title of a little book which has been received by THE INLAND PRINTER. It presents in a simple, direct and interesting manner the fundamental rules of efficient business correspondence. It is not a "selling" book in the usual acceptance of this term, but rather a handy guide and reference manual for the person who attempts to make his letters more effective.

Part I deals with the letter itself — Appearance; Substance; Phraseology; Punctuation; Paragraphing; Abbreviations; Miscellaneous. Part II takes up the use of words. A good idea of the contents may be gained from reading the chapter headings, which are: "Some Misused Words"; "Verbal Vulgarisms"; "Similar Words Often Confused"; "Pronouns — Their Use and Abuse"; "Miscellaneous." The usefulness of the volume is further increased by blank pages inserted at the end of each chapter for use in jotting down memoranda or noting variations in style where desirable.

"Better Letters," published by Herbert S. Browne Company, 608 South Dearborn street, Chicago, Illinois. Price, \$1.

"How to Write Special Feature Articles."

Reporters, correspondents and free-lance writers who desire to contribute to popular magazines and magazine sections of newspapers will get a great deal of helpful information from a recent book which has been received by THE INLAND PRINTER. "How to Write Special Feature Articles" is the title of the work, which is by Willard Grosvenor Bleyer, director of the Course in Journalism in the University of Wisconsin, and author of several books on journalism.

To quote from the preface: "This book is the result of twelve years' experience in teaching university students to write special feature articles for newspapers and popular magazines. By applying the methods outlined in the following pages, young men and women have been able to prepare articles that have been accepted by many newspaper and magazine editors . . . Although innumerable books on short story writing have been published, no attempt has hitherto been made to discuss in detail the writing of special feature articles.

"Particular emphasis is placed on methods of popularizing such knowledge as is not available to the general reader. This has been done in the belief that it is important for the average person to know of the progress that is being made in every field of human endeavor, in order that he may, if possible, apply the results to his own affairs. The problem, therefore, is to

show aspiring writers how to present discoveries, inventions, new methods, and every significant advance in knowledge, in an accurate and attractive form."

Of course, the author does not attempt to make writers through his book — only constant practice does that. However, as the author states, a careful application of the methods outlined should enable writers to prepare acceptable articles. The book is as entertaining as it is instructive, since there are a number of actual examples of feature stories of interest to the general reader. In addition, the author goes into detail in the matter of preparation of manuscript and photographs for publication.

"How to Write Special Feature Articles," by Willard Grosvenor Bleyer, Ph.D. Published by Houghton, Mifflin Company, 4 Park street, Boston, Massachusetts. Price, \$2.25.

"Chronologie des Arts Graphiques."

A new and revised edition of a French quarto size publication bearing the above title is at hand. As its name indicates, it is a review of the history of the graphic arts, presented in a condensed form and in alphabetical order. Within the limits of thirty-two pages its editor, René Billoux, has managed to present much interesting matter. The publishers are Ch. Lorilleux & Cie., 16 Rue Suger, Paris, and the price is 5 francs.

"L'Annuaire de l'Imprimerie."

We are in receipt of the above French printers' year book for 1919. This is the first issue since 1915, and therefore includes items of information pertaining to 1916-17-18. The book comprises 400 pages and deals with various subjects affecting the printers of France. It contains a complete directory of the typographic and lithographic offices of France, Belgium, Luxemburg and Alsace-Lorraine. It also contains platino-gravure portraits of French statesmen and military leaders. The book is bound in cloth, and is priced at 3 francs. The publisher is Arnold Muller, 79 Rue Dareau, Paris.

"Walter Hazell," a Memoir.

This little book was originally written and printed for private circulation. In response to numerous suggestions, a second edition is now available for public circulation. Any profit which may be realized will be divided between the Children's Fresh Air Mission and the Home for Little Boys, at Farningham and Swanley, England. Walter Hazel is chairman of Hazell, Watson & Viney, Limited, printers and binders, London, England.

"Walter Hazell," a memoir, by Ralph C. Hazell. Second edition with portrait in photogravure. Published by Hodder & Stoughton. May be secured from Hazell, Watson & Viney, Limited, 4 to 8 Kirby street, Hatton Garden, London, E. C. 1. Price 2s. 9d., postpaid.

"Lockwood's Directory of the Paper and Stationery Trades, 1920."

The forty-fifth annual edition of the directory of the paper, stationery and allied trades, published by the Lockwood Trade Journal Company, shows the same high quality that has characterized previous volumes.

To quote from the preface: "The war has naturally brought about numerous changes in the industry. On account of the control exercised by the Government, and other reasons, numerous changes have been caused in the varieties of papers made by the mills. For this reason, special effort has been exercised to make the classified list of papers manufactured by the different concerns as accurate and as reliable as possible. By reason of the care and attention that have been given to this part of the compilation of the directory, it is confidently believed that no more up-to-date lists of the products of the mills could be obtained. Great care also has, as usual, been given to the correction of other sections of the directory. The coöperation

of the trade is asked in expanding the classified lists of makers of paper specialties. Manufacturers of paper specialties are urged to send in their names to be included in this section."

"Lockwood's Directory of the Paper and Stationery Trades, 1920." Published by the Lockwood Trade Journal Company, Incorporated, New York city. Price, \$5.

"Les Reproductions Photomecaniques Polychromes."

From the publishers, Octave, Doin & Fils, 8 Place de l'Odéon, Paris, we have received a copy of a handbook bearing the above title. It is one of a series of volumes making up an *Encyclopédie Scientifique*, and is a manual of the polychrome photo-process arts. It is brought down to date (1919) and has seventy-three descriptive illustrations interspersed in the text, which has been edited by L.-P. Clerc, of the faculty of the scientific department of the University of Paris. Its 340 pages cover the subject most thoroughly, and the volume will therefore be of great service to photoengravers who can read the French language. The price of the volume is 7½ francs.

DIFFERENT ADVERTISING PAYS

BY RALPH P. ANDERSON.



ADVERTISING space is so valuable that it is always a temptation to crowd into the space as much as possible about one's own products, and the advertisement thus becomes more or less boastful and, consequently, meaningless. Bank advertising has been particularly prone to this fault, but many banks are finding that it pays to be different, to get out of the "statistical" and "essay" advertising rut into which they may have fallen.

Two California banks, the Fort Sutter National, and the Sacramento Bank, both of Sacramento and both under the same management, have found that interesting advertising pays. The Fort Sutter Bank devotes hundreds of dollars to pushing the business of its customers, especially by advertising the customer, so that the public will come to know more of his product and his ability to serve them. This "free" advertising serves many purposes. It creates a feeling of good will among the customers who benefit from the advertising. By increasing the customer's business, it increases his deposits. It brings new depositors, because people believe that a bank having the many successful depositors which it advertises must be safe. No discrimination among certain lines of business is shown, as the bank advertises many businesses, from bakeries and shoe stores to theaters and packing houses. Only four or five lines of the advertisements are devoted to the bank, and these are placed at the bottom.

One of the Sacramento Bank's advertisements reads as follows: "200 Children Burned to Death. In Collinwood, Ohio, 200 school children were burned to death in a fire which consumed a wooden school building almost as bad as most of ours. This danger is not overdrawn. Visit the schools and see for yourself. What will it cost me: If you are an average householder your extra tax per year will amount to only \$2. Is Your Child Worth \$2? Then Vote for the Bonds! Sacramento Bank."

Here is another "free" advertisement published by the Sacramento Bank: "We hate to print this! We are so proud of Sacramento that we hate even to think of the 60 war huts used as school buildings! All but two of our elementary school buildings are fire traps. For a consideration of \$2 a year would you allow your child's life to be put in constant danger? That is what is happening now. Fire statistics show wooden fire-trap school buildings burn often. A bigger, better, Sacramento demands good schools. The "backwoods" and Mexico have poor schools. Vote for the bonds. Sacramento Bank."

A NEW NOTE IN PRINTING PLANTS.

BY J. C. R.



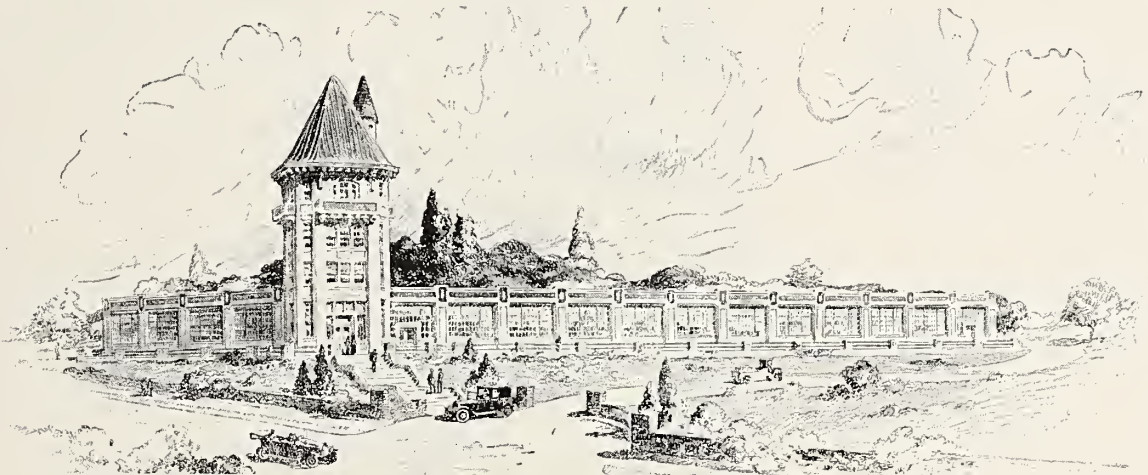
THE announcement recently made by the Arbor Press, Incorporated, that manufacturing operations will soon begin in its new plant, which is situated on the Boston Post Road, between Greenwich and Stamford, Connecticut, thirty miles from New York city, brings to our attention features believed to be unique, in many respects, in buildings for housing printing plants in this country. Especial care was taken in the selection of a site for the plant. The building stands on the highest piece of land in Connecticut, thus insuring atmospheric conditions as dry as possible — an important consideration for a printing plant.

The structure is built of reinforced concrete with a maximum expanse of steel window sash, to allow ample light for the workers. Printing machinery formerly operated at two addresses in New York city is being installed in the plant, together with

Press is said to be the only printing plant in the United States that has its own typefoundry, so that it can design and manufacture its own types for any language for which type may not be procurable in this country. Recently a missionary to China went to the office with a very unusual printing problem. He wanted to teach the inhabitants of the Island of Hainan to read the spoken dialect. He therefore invented a new alphabet, but could find no printer who would work out for him the mechanics of reproducing the letters in printed form. Mr. McMurtrie, the president of the Arbor Press, undertook to supply him with an entirely new set of type, which was passed upon by Chinese scholars and experts, and said to be flawless.

The Arbor Press does regularly a large volume of printing in Spanish, Portuguese, French, Italian, Hungarian, German, Greek and Hebrew. It has also types for Armenian, Gaelic, Icelandic, the American Indian dialects, and is now producing types for the Tibetan dialects.

The president of the Arbor Press is Douglas C. McMurtrie, who started the business about six years ago. There was



Home of the Arbor Press, Incorporated

new equipment, to meet the needs of various departments, and to increase the volume of annual production. The architectural feature of the building is a four-story tower, which will house the administrative offices. From the upper level of the tower a view of the Boston Post Road and the surrounding country is obtained.

The three wings, in which manufacturing operations will be carried on, are only one story in height. In a short wing running east from the tower and parallel to the Boston Post Road, the composing room will be located. Several partitions subdivide the wing to give separate rooms for proofreading, monotype keyboard work and monotype casting. A feature of the cylinder pressroom, which is located in the large wing running back from the center of the building, is a gallery running down the center. An electric elevator is operated between this gallery and the main floor. The height of the gallery is determined by the level at which paper is fed into the cylinder presses. This novel arrangement permits the handling of sheets with a minimum of labor. Above the gallery is a monitor roof which allows a flow of light into the center of the room in addition to that which comes through the large windows along the sides. The third wing of the main building, extending out toward the south, is planned for the bindery.

The Arbor Press specializes in bookwork and in printing of the highest quality. The firm does all the printing for Columbia University, and much of the important work for the American Red Cross.

The plant is exceptionally well equipped for printing in foreign languages, both ancient and modern. The Arbor

recently inaugurated an advertising service and publicity department in charge of A. Earle Higgins and Henry Braxton.

The sales and service office, which will be conducted at 2020 Broadway, New York city, will be connected by a private telephone wire with the new plant building. Several messenger trips daily will be made between the New York office and the plant in Greenwich in order to insure the prompt exchange of copy and proofs.

The decorative features of the building are indicated in the accompanying illustration. In the construction of the new plant, emphasis has been placed upon individuality of design and perfection of detail.

RESEARCH LABORATORY PROPOSED FOR THE GRAPHIC ARTS.

Dr. C. E. Kenneth Mees, of the Eastman Research Laboratory, Rochester, laid before the American Institute of Graphic Arts at the January meeting a plan which he was requested to prepare for a research laboratory for the graphic arts. Such a laboratory would require at the beginning an expenditure of from \$15,000 to \$20,000 annually, its support coming from those engaged in the graphic arts. At this meeting Messrs. A. J. Newton, of Rochester; Fred E. Ives, of Philadelphia; F. A. Ringler, John Anderson and P. S. Marcellus, of New York, spoke in favor of the project. Arthur Allen, president of the American Institute, said that the plan would be referred to the Committee of Fifteen which is working out a scheme for broadening the activities of the American Institute of Graphic Arts.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Illinois Printer-Publishers Hold Annual Ladies' Night.

The officers and members of the Suburban Publishers' Association and the Cook County Press Club entertained their ladies on the evening of Saturday, January 31, at the Aviation Club, Chicago. Nearly one hundred were present. All the publications in the membership of the two organizations have job-printing departments.

An excellent vaudeville program and a one-act comedy playlet, written by Frank Furstenheim, chairman of the entertainment committee, were the entertainment features. F. W. Randolph, field organizer of the Franklin-Typothete of Chicago, was the speaker of the occasion. Benjamin Herbert, of the *Ravenswood Citizen*, was the toastmaster.

Change in Advertising Personnel of American Writing Paper Company.

Edmund E. Keough, of the advertising department of the American Writing Paper Company, has been appointed acting advertising manager, to succeed Fred M. Webster, resigned. Mr. Keough has had several years' experience in advertising and sales promotion work. He was formerly engaged in publicity work with a number of important newspapers in various parts of New England and New York State. His principal connections have been with the New England Westinghouse Company, Phelps Publishing Company, Springfield, and Eldredge Electric Manufacturing Company, Springfield.

Social Activities at Babcock Plant.

The social season seems to be at its height at the plant of the Babcock Printing Press Manufacturing Company, New London, Connecticut, to judge from the reports which are coming to *THE INLAND PRINTER*.

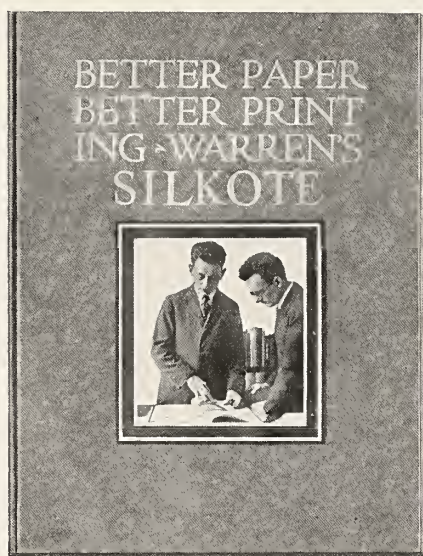
The first lecture and entertainment in a series arranged by the plant educational bureau in coöperation with the Americanization Bureau of the United States Government was held at the factory on January 21. The program included an illustrated lecture by James E. Bennet, president of the company, several illustrated patriotic songs, and cello and violin selections by two employees of the firm. Dancing concluded the evening's entertainment. Four other lectures are scheduled for the course.

The Babcock employees opened the series of industrial nights at the local Y. M. C. A.

recently with an athletic night. Each of the different factories of the city will hold a meet during the winter, and the winners from each factory will hold an indoor meet early in the spring, with trophies for the final victors.

The Warren Service Library.

THE INLAND PRINTER has recently received a board-bound book bearing the title, "Better Paper — Better Printing," the first of a series of six volumes constituting



Volume 1 of the Warren Service Library.

the Warren Service Library. In addition to the six large demonstration books, ten smaller booklets will be issued at intervals throughout the year.

The book just received contains an interesting monograph on "The Technique of Illustrations," which is effectively supplemented by the pictorial treatment of the first sixteen pages. This book represents the general character of the remaining five volumes that will be issued at intervals during the year. These books measure 9 by 12 inches, and are uniform in size with former publications of the Warren people.

The books are to be more than mere specimen printings. It is announced that each will present a different specific argument on some phase of advertising or printing. The illustrations used will be chosen not only to show the printing qualities of the paper, but to a large extent will relate to the subject treated and will be intended to be helpful as suggestions in planning printed matter.

On page sixteen of the first volume will be found a line illustration of the six volumes, specifications of Volume 1, and an outline of the purpose of the Warren Service Library. Bound in the back of the book are a number of blank pages, which are perforated. They can be used as the exact specification of stock required; as a sample of stock on which a quotation is made; for engraver's proofs on the exact stock to be used; or for making dummies any size up to 8½ by 12 inches.

The Warren productions in the past have been of more than ordinary paper samples, and, to judge from the first volume, the series of books for 1920 will prove no exception to this fine record.

Harry E. Vandersluis Again With Barnhart's.

Harry E. Vandersluis, with a record of twenty years in the printers' supply field — sixteen with the House of Barnhart — is the new manager of the St. Paul branch of Barnhart Brothers & Spindler, the appointment being effective February 1. The announcement is made in the form of an attractive folder in two colors sent from the general offices at Chicago.

Chicago School Doing Its Part.

In Chicago there is an institution which is making a brave attempt to keep "race suicide" removed from the printing industry. In connection with the Chicago agency of the Mergenthaler Linotype Company, 1100 South Wabash avenue, there is conducted an up-to-the-minute school for instruction in the operation and care of the linotype. The school is located on the second floor of the building occupied by the agency. The equipment consists of fifteen linotypes, including Models 14, 20, K and L. The course is arranged for six weeks. New students begin on Monday mornings, and various classes are rearranged for the week's work.

A little folder put out by the agency has this to say: "We recommend that students make arrangements to stay from five to seven weeks, as we feel this is not any too much time for making a thorough study of the linotype. One-third of the course is devoted to instruction in mechanism, and two-thirds of the course to keyboard instruction and practice in operating. We have all the models in daily operation."

Students may start the course any week by notifying the Chicago Agency a few days in advance of their expected arrival. Lino-

type owners and those of their employees who wish to take the course are admitted without charge. Unattached persons are required to pay a small tuition fee. The capacity of the school is about twenty-four students. This fact, with the additional one that the school nearly always operates to the limit of its capacity, shows that at least one important institution is doing good work in attracting desirable persons to the printing industry and so helping to solve the apprentice problem.

Franklin-Typothetæ of Chicago Has Ladies' Night.

The patriotic spirit exhibited by the printers during the war times caused the usual annual banquets of the organizations to be conspicuous by their absence. The Franklin-Typothetæ of Chicago, in line with the other printers' organizations, gave up its annual celebrations for the two years, therefore the banquet and ladies' night held on Thursday, February 12, took on added significance. The remarkable increase in the membership assured a successful event from the standpoint of numbers, over four hundred being present, and the high character of the program made the evening one that will be long remembered.

The opening address was delivered by the president, Joseph A. Singler, who, at the close of his talk, introduced the toastmaster, Hon. Frank A. Comerford. Mr. Comerford gave an enlightening talk, dealing with his experiences in Russia and with his studies of bolshevism in that country. Rev. Frank G. Smith, of Omaha, an eloquent speaker, thrilled his audience when he made the assertion that patriotism would clear away the present discontent, and that America should and would continue to help bear the burdens of impoverished Europe. Judge Ben Lindsay, of Denver, made an earnest plea that a better understanding be given those who are discontented, in order that they, like delinquent boys in his court, might discern their own errors.

Music rendered throughout the evening added greatly to the enjoyment, and the orchestra served to keep many of the dancers for some time after the dinner.

The officers of the association are Joseph A. Singler, president; E. F. Hamm, vice-president; J. H. Walden, treasurer. The Entertainment Committee in charge of the banquet consisted of William Sleepeck, chairman; James T. Igoe, Charles H. Kern, M. G. Severinghaus, H. A. M. Staley, Charles M. Stewart, E. E. Laxman, E. W. Kirchner, W. F. Barnard, F. J. Hagen, C. H. Heyden, Harry Hillman and L. F. Neely. Considerable credit is also due the field secretary, F. W. Randolph, who handled the details for the committee.

Former Monotype Salesman Enters Printing Firm.

Charles Vial, who has been assistant New England manager for the Lanston Monotype Machine Company, has resigned to become a member of the firm of Smith & Co., Inc. This firm has installed an extensive monotype plant for trade composition at 137 Pearl street, Boston, and will specialize on tariff and other high-grade composition.

A Unique Character in the Printing Machine Industry.

Wherever paper is made or printed or bound into books; wherever it is cut or embossed and fashioned in the various ways, the name Seybold is known. The personality who won his way into the arts and trades that produce the finished printed sheet, label, book and pamphlet, and whose hand and brain have helped this work in thousands of mills and factories, is a unique one.

Charles Seybold was nineteen years old when he stepped ashore in New York in 1877 with the rich possessions of real manual skill and a will to accomplish. He had \$1.50, no friends or relatives, and could not speak the language of the country to which he came.



Charles Seybold.

Though baffled for a time by this latter difficulty he worked his way to Cincinnati, where he had heard he might find more people from his native land.

From early boyhood he had worked at his home in Wurttemberg at the trade of locksmith. In those days locks and builders' hardware were fashioned at a forge and vise. After he produced his masterpiece of this trade, a complete lock with key and fittings, all made from sheet and bar metal without assistance of man or machine, he was apprenticed to the firm of J. M. Voigt & Co., Heidenheim, Wurttemberg, builders of turbines and generators, whose products now operate in the large power developments at Niagara, and elsewhere in America.

It was at the completion of his apprenticeship that he came to the United States. His first job in Cincinnati was at a forge at the weekly wage of \$3.75. At this he worked until he was stricken with typhoid fever and sent to a hospital. He walked into the street again, without money and too weak to work. He found shelter in an unused attic room and gained his strength on bits of food given to him at the shops he had previously patronized.

His next job was with an iron erector. A piece of material which fell from the roof and struck him on the head sent him to another hospital. After recovery he worked as a machinist, and finally picked up the end of the thread which he followed alone and with determination to the achievement signified by the present development of The Seybold Machine Company, whose complete plant is pictured elsewhere in this issue.

Charles Seybold is known to many printers, bookbinders, lithographers and paper mill men with a bond of friendship and something more that few men enjoy. To some of those in the trade thirty to forty years ago he first sold a machine, then built it with his own hands, and when delivered he arrived to set it up and start it. On finishing such a job he looked around in the same or a nearby town for an order for another machine. This was his method — as solid a foundation for sound business development as necessity ever forced on an able man.

With the hundreds of machines that now go in a constant flow from his factory to all parts of the world he is not able to go himself, yet he is daily at the source, watching the operations, inspecting, improving, and inventing still greater producers for the trade he serves.

In the early years of his career he was his own mechanical, sales, accounting, shipping and erecting force. He knows all sides and angles of the business, from the pig iron and coke, to the smile and handshake of a satisfied user of one of his finished machines. He loves the factory, the creation of the real products. A few moments of daily instruction to his executives constitutes his office work. The rest of the day he is in the works. His superior physical and mental force directs, and his sympathy and understanding hold and inspire his associates and employees. He is everywhere among them their supreme boss and their friend. His success is an example of American initiative and enterprise built on the thorough training of the faculties and the habits of hard work brought from the old world.

New Printing Machinery Organization.

Announcement is made of the J. T. Wright Company as successors to the machinery department of the Samuel C. Tatum Company. While the sale has been generally known to users of Tatum machinery, many of our readers will be interested in becoming acquainted with the new organization. Joseph T. Wright, of Cincinnati, is the president and general manager, and will devote his entire time to the improvement and expansion of the business. Mr. Wright is a young man of recognized ability and well fitted in every respect for this work. He resigned from the organization of the Lodge & Shipley Machine Tool Company to accept the presidency of the new company. His wide experience will be a distinct benefit to the organization and to the trade generally.

Charles C. Carpenter, president of the Samuel C. Tatum Company, is vice-president of the new company. This will be welcome news to the thousands of users of Tatum machinery, and is an evidence of faith which the Tatum company has in the future of the new company.

Stephen W. Jones, of Cincinnati, is secretary, and Samuel C. Hilles, who will be remembered by our readers as the former president of the Samuel C. Tatum Company, is a director.

Fred G. Kent, of national fame in both automobile and machine tool circles, adds strength to the board of directors.

J. E. Hamilton Retires.

At a recent meeting of the directors of the Hamilton Manufacturing Company, Two Rivers, Wisconsin, the following officers were elected: G. S. Hamilton, president; H. C. Gowran, vice-president; T. W. Suddard, secretary; Harry Rowley, treasurer.

J. E. Hamilton, who continues as a director in the firm, now retires from active management of the business; in fact, the other new officers of the company have been in active control of the management for some time.

Mr. Hamilton started the business now conducted as the Hamilton Manufacturing Company in 1880 in a single room in his own home in Two Rivers, Wisconsin, and the germ planted forty years ago has developed into an organization covering about fifteen acres, and doing business throughout the entire civilized world.

When the business was started by Mr. Hamilton its only product was a new idea in wood type, which consisted of cutting out letters from thin sheets of holly wood. These were then glued onto blocks, making them type high. At first Mr. Hamilton would cut a few fonts of type in this way and then go out and sell them in nearby towns. Later some modest advertising was tried, which led to an increased volume of business, making it impossible for Mr. Hamilton to operate the business alone. Accordingly, in 1881, a partnership was formed with the firm name of Hamilton & Katz, and at this time a factory was erected, big enough, it was thought, for all future requirements. The business ran along in this way for four years, growing slowly and steadily.

In 1885 Mr. Katz retired, and the firm became Hamilton & Baker. Coincident with this change H. P. Hamilton, a practical printer, now deceased, entered the business with a technical knowledge of the necessities and conveniences of the printing office. This period marked a new stage in Mr. Hamilton's business career. Heretofore wood type had been his only product, but the care which had been used in producing type, the thoroughness with which everything was done, had impressed not only the printers who used it but many of the dealers in this class of material, and there came an insistent demand that he add to his line by building cabinets to hold the wood type which he made; also cases, imposing tables, and other articles of printing office furniture. Mr. Hamilton accepted the new problems and soon became an important factor in the production of this class of material in the United States.

In 1889 it was found necessary to enlarge the business, and the Hamilton Manufacturing Company was incorporated. From that time on there has been a steady, consistent growth of the business.

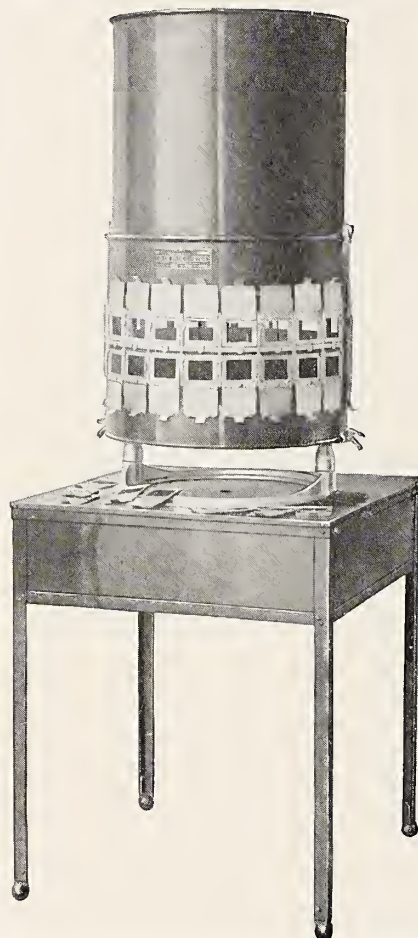
The new directors and officers state that there will be no change in the policies of the company, as those which are now in effect are ones which they have helped formulate and with which they are, therefore, in complete accord.

The company's property is said to be in splendid physical condition. During the past year approximately one hundred thousand square feet of floor space has been added in

the shape of a large addition to the warehouse and also to the steel plant. These additions will aid in the handling of the business, and will care for the growth of the company's production.

Color-Fading Tests by Standardized Radiation.

Printers who have been disappointed in spoilage of their work due to the fading of the ink used in the production of printed matter will be interested in an instrument



The "Color Fade-ometer" in Operating Position.

recently perfected and being marketed by the Atlas Electric Devices Company, 126 South Clinton street, Chicago.

The failure of standardization of light in testing colors can be traced to the lack of a powerful, constant source of light having the same spectrum and chemical value as sunlight. The manufacturers say that the light characteristics of the "Color Fade-ometer," as the device is called, never vary, and that they are identically reproducible, hence the possibility of an absolute standard.

The illustration shows the Color Fade-ometer in operating position. The cabinet surrounds the arc and encloses all of the operating mechanism. It has a series of forty exposure openings equally spaced from the arc at a distance based upon the scientific calculation of relative sun and arc light values and distances. Each exposure opening receives the same volume of light per unit of area, thus providing for forty identical tests, which can be made at one time.

The samples to be tested are placed in individual holders, which are positioned before the cabinet openings. The holders are arranged to take samples up to 3 by 5 inches, and to cover a portion of the sample so that comparison may be made between tested and untested portions.

One of the most important applications which the manufacturers claim for the Fade-ometer is that the printer is enabled to test each job in advance and thereby determine whether the colors will fade. In this way he can prevent loss and waste. Such working tests can be performed in one or two hours and without any difficulty because the Fade-ometer requires no skilled attendant; in fact, it is said to require no attention whatever.

A test of one or two hours on the Fade-ometer is said to be equivalent to several days of June sunlight or one or two weeks of such sunlight as is available in the winter months.

As will be seen from the illustration, the cabinet is made in two sections, the lower of which, containing the exposure openings, can be raised for access to the interior. The cabinet and holder mounting are constructed in such manner that the temperature of the exposed surfaces of the printed samples is normal for testing purposes.

A Color Fade-ometer has been placed in the plant of Philip Ruxton, Inc., 161 West Harrison street, Chicago, and printers are invited to call and see it in operation.

Square Inch Scale for Measuring Composition.

From W. G. Martin, secretary of the Typotheta-Franklin Association of Detroit, we receive word that the organization has indorsed and adopted the standard scale for measuring composition as worked out by the Square Inch Committee appointed some time ago.

The Square Inch Committee, under the chairmanship of G. L. Garand, has been working on the problem for over six months, devoting considerable thought, time and money to the project. Data were furnished for this work by nearly all the members of the association. Upwards of two thousand jobs, including all classes of work submitted, with actual time records, were examined and used for evolving the scale, which was reckoned according to an hour cost of \$2.80. Side classifications were then made for figuring the percentage on or off the scale.

A communication recently received from the Detroit organization states that "It is only reasonable to expect satisfactory results from a system of measurement that is in its general plan similar to that used in other industries. The builder, for instance, makes his estimate by the square foot, determining the cost by means of classifications of the various kinds of construction. Furthermore, any system that has the advantages on its side that the standard scale for measurement of composition has is bound to meet with favor. First of all, the process of measurement is simple. Merely place the composition material on the scale, and the upper right-hand corner points to the price. Then, by means of the side classifications, the variation in price

is determined according to the particular kind of work. There is no involved figuring with the resultant liability to mistakes; no great expenditure of time. The scale has already been worked out so accurately that a piece of work estimated by a local printing house at \$7.50 came to \$7.76 by the scale; and another estimated at \$4.50 figured \$4.65 on the scale. That would seem to indicate also that there is no danger of loss to the printer who uses the scale. And not least among its good points is the fact that it furnishes a means of uniformity in price, which tends to do away with bargaining on the part of customers for lowest prices, often resulting in either loss of customer or loss of money on the part of the printer.

The scale as yet is not perfected, and the committee expects that many revisions will be made before it reaches its highest stage of efficiency. Some obvious faults will be remedied at once, and then the standard scale will be put into effect in Detroit.

Louis A. Hornstein on Visit in Chicago.

Among the prominent visitors in attendance at the convention of the new Trade Composition Association, held in Chicago, February 12 to 14, was Louis A. Hornstein, manager of the publicity department of the Mergenthaler Linotype Company, New York. While in the city Mr. Hornstein was the guest of Mrs. Clara J. Shepard, vice-president of The Inland Printer Company, at the annual banquet of the Franklin-Typothetæ of Chicago, on Thursday evening, February 12.

Treatise on Printing Inks.

The Sinclair & Valentine Company announces the publication of the treatise on "Printing Inks: Their History, Composition and Manufacture," which was run in serial form in THE INLAND PRINTER. This series of articles by Francis L. Burt describes in detail the intricate processes that enter into the manufacture of modern printing inks. There is so much valuable information crowded into this series of articles by Mr. Burt that the Sinclair & Valentine Company has arranged with the author and also with The Inland Printer Company to publish these articles as a monograph, a copy of which will be sent to all INLAND PRINTER readers who apply for it.

Death of E. W. Wiese.

Last month THE INLAND PRINTER published a short notice of the death of E. W. Wiese, Western manager of the E. C. Fuller Company.

A week prior to his death, Mr. Wiese, who was a director in the E. C. Fuller Company, went to New York to attend the annual meeting of that corporation. Soon after his return he developed a cold, which at the time was not believed to be serious, but which quickly grew worse, and death came on Tuesday, January 27, from congestion due to laryngitis.

Mr. Wiese began his business career with the E. C. Fuller Company twenty-eight years ago, entering the company's employ as a stenographer and bookkeeper. One promotion led to another, and twelve years

ago he was appointed Western manager, with offices in Chicago. At the time of his death he was forty-seven years of age.

Funeral services were held from the family home in Chicago, January 30, the burial services being in charge of the Masonic fraternity. Mr. Wiese was a Thirty-second Degree Mason, a member of the Elks, the Chicago Athletic Association and the Chicago Printers' Supplymen's Club. His widow and two daughters survive him, and his passing is deeply regretted by a host of business friends and associates.

"South Bend Tribune" to Have New Home.

Work was recently begun on the erection of a new building for the *South Bend Tribune*. Located near South Bend's business center, the structure will be 75 by 144 feet, on property 100 by 144 feet in size. With frontage on two streets, a private court on the east, and no contiguous building on the north, the structure will have light and air all around. Dark brick will be used for the exterior surface, and the general construction will be of steel and concrete and will be practically fireproof. A sprinkler system, ventilating system, and pneumatic tube service will be among the special features.

The first floor will be devoted to the business, advertising, and circulation departments, public writing room, private offices of the president and secretary-treasurer, newsboys' lobby, and press and mailing rooms. The second floor will have the offices of the editor, associate editor, managing editor and editorial secretary, and the city news room, reception room, library, composing, matrix making and wash rooms, and the foundry. The third-floor plan contemplates an auditorium with stage, a reception room, smoking room and kitchen. The basement will have retiring rooms, newsboys' room, large storage vault, shower baths, locker rooms, paper storage and elevator and other machinery.

A New Metal-Pot Feeder for Slug-casting Machines.

The Zent Products Company, Troy, New York, has a metal-pot feeder of new design, electrically controlled. This latter feature of the feeding apparatus is said to make it positive in its action and practically fool proof. The following description of its manner of operation will be interesting to our readers: "Briefly, it works just the same as feeding pigs to the metal pot by hand — a natural, reliable way, with no time spent on automatic or other adjustments which tend to hold up and curtail production." With this device the operator does not stop operating. The magazine chute holds ten standard sized pigs, which may be loaded in by an apprentice boy without stopping the machine or holding up operations. The lower pig in the chute is retained by a substantial lug mounted on a beam having at its other end a pin which holds back all the pigs in the chute except the lower one when the operator presses the foot lever mounted on the floor beneath the keyboard, when the electrically controlled indicator signals more metal, and thus allows the forward pig in

the chute to slide easily into the metal pot. No interruption of the product takes place.

The magazine is mounted on two front brackets near the metal pot. The other end of the chute magazine is supported by another bracket fastened to the machine step or to the floor. The terminus of the chute enters the pot, and works on a hinge action during the advance and recession of the pot. No weight or stress is put on the pot, leaving it free to perform its proper function. The electrically controlled indicator mechanism is attached to the pot crucible and works automatically. The buzzer indicator is mounted just below the assembling elevator, while the transformer is attached to the ceiling above the machine or may be attached to an adjacent side wall. This apparatus does not employ gas to melt the metal.

B. F. Chittick to Sell Ludlows.

B. F. Chittick, formerly with the Intertype Corporation, has joined the sales force of The Ludlow Typograph Company, Chicago, and will represent the company in Indiana, Illinois, Missouri and western Kentucky.

Prior to his connection with the Intertype Corporation, Mr. Chittick was associated with the Chicago office of the Mergenthaler Linotype Company, and for several years was on the staff of THE INLAND PRINTER. "Barney," as he is familiarly known to his friends, has the best wishes of THE INLAND PRINTER in his new field of activity.

An Improvement in Roller Composition.

The matter of rollers has always been a vexatious problem in printing plants, and the news of a recent invention of the B. F. Goodrich Rubber Company will be received with interest. The product, designated as "One-Set" automatic suction rollers, is the result of a experiments by the company's research and development departments.

About two years ago the first roller of the new composition was put into use. The manufacturers state that the roller functioned most satisfactorily from the start and is as good today as it ever was. It has been in use about twenty-two months, and the firm to which it was sold has bought between sixty and seventy feed and distributor rollers. About six months ago it was decided to attempt the placing of the product in a small way with newspaper publishers generally, and that the Goodrich people have a proposition of unusual interest is best indicated by the fact that, although personal contact has been limited to only a few, they have within two months and a half succeeded in selling fifty publishers.

The manufacturers claim the following advantages of their roller: It is not affected by either temperature or humidity changes, but few readjustments are necessary; uniform consistency the year around; adapted for both summer and winter use; will not melt at highest speed in hot weather; washing is unnecessary; not affected by water.

The trade name "One-Set" was adopted because the product is said to function just as well in summer as it does in winter. In other words, the same set may be used the year around.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

PRINTERS' JOB AND RECORD BOOK, full cloth binding, heavy A-1 grade paper; handles 420 jobs; price, \$2 postpaid; money refunded if not satisfactory. J. CHAS. KEEGAN, Dept. D, Skaneateles, N. Y.

BUSINESS OPPORTUNITIES.

FOR SALE—Interest in a printing business having not only a splendid local business but a national specialty paying an enormous profit; the business can be extended indefinitely, limited only by the plant's capacity; the plant itself is about the last word in efficiency, with the latest and best equipment in every department; profits are real, not prospective, and are rapidly increasing; you can not find a richer printing proposition where an interest is for sale; at present it is a one-man organization but the owner may die some time, so wants to admit to the business one or two practical men, congenial to him and to each other; this business will not be given away; unless you have \$10,000 or more in cash, don't answer; no time for curiosity seekers. P. O. BOX 117, (East) Des Moines, Iowa.

AN OPPORTUNITY for young man, not over 35 years of age, to take position as general foreman in printing plant producing a special line of work; must be progressive, energetic and have executive ability; would prefer to have him invest some money in proposition to insure coöperation and active interest in the business; the business is exceptionally profitable and will pay large percentage on investment. If you are the man without the money, answer; if you are the man with some money to invest, it will be to your advantage to investigate, as this is an exceptional opportunity; plant located in eastern Ohio in a city of about one hundred thousand population. M 56.

JOB PLANT FOR SALE—In south Texas town of 15,000; doing good business; 3 jobbers, stitchee, punch, perforator, practically all new type; only exclusive job plant in Rio Grande Valley; no better place for a real plant anywhere; \$4,500 cash. S. BISHOP, Brownsville, Texas.

TO TRADE—Owner of live weekly newspaper and job office in northern Ohio will trade same for a going job office located anywhere in New York State; cleared better than \$200 per month in 1919 without soliciting; strictly modern plant, including Intertype. M 62.

AN EXPERIENCED folding box man, who can invest \$10,000 or more, to manage and to expand a business established many years; present owner has retired from active management but will continue financial interest; state experience. M 9.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

NEWSPAPER AND JOB business for sale with building; great opportunity; owner overworked. BOX 137, Elgin, Ill.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. M 954.

FOR SALE.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web; one 36 by 48 inch Kidder combination rotary wrapping paper press, printing two colors on top and one color on the reverse side of the web, with roll and sheet deliveries; one Kidder 8 by 12 inches, one-color press; one Kidder angle frame, two-color roll feed bed and platen press, and one Kidder 12 by 26 inch two-color printing, cutting and creasing press; two two-color 6 by 6 inches, and one two-color 8 by 12 inches New Era presses. GIBBS-BROWER CO., 261 Broadway, New York City.

FOR SALE—32 by 44 four right-angle, drop roll Brown folder; 16 by 32 perforator, folds sheets 12 by 12 to 32 by 44, in A-1 condition; one 34-inch hand clamp Capitol cutter, Seybold make, 1 knife; one Christie standing bundling machine, 11 by 14 platen, overhead, geared; one Humana feeder for 12 by 18 press; one Economic feeder for 36 by 52 Campbell press; one Century Campbell press, 56 by 52, No. 6917, feeder attached to press. M 69.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE — Printing, newspaper and folding box machinery, new and overhauled. Tell us your requirements and your surplus machinery you have for sale or trade. 33 by 46 Dexter jobbing folder with 8 folds and auto feeder; 28-inch Anderson 2-fold parallel folder; 28-inch Anderson 1-fold folder; 32 by 47 Swink cylinder, 4-roller, carrier delivery; 43 by 56 and 37 by 52 Campbell 4-roller presses; 29 by 42 Scott 4-roller, carrier delivery; 27 by 40 Swink; 23 by 30 Campbell; 26 by 35 Century and 20 by 25 Campbell two-revolution presses; Duplex angle bar press, with or without small daily newspaper outfit; 36-inch Sheridan new model automatic clamp cutter; Christianson 2-head semi-automatic stitche; stock of drum, job and proof presses, all sizes and styles. **WANNER MACHINERY CO.**, 716 S. Dearborn st., Chicago.

FOR SALE — 1 No. 14 Mergenthaler linotype with 3 auxiliary magazines; 4 No. 1 Mergenthaler linotypes with 7 extra magazines; 1 Seybold continuous trimmer; 1 65-inch Cross feeder; 1 56-inch Cross feeder; 1 44-inch Dexter cutter; 1 12-inch Sheridan covering machine; 1 25-box 9 by 12 inch Gullberg & Smith gathering machine; 1 No. 91 Dexter jobbing folder; 1 No. 104 Dexter D/16 folder, 40 by 56 inch; 2 No. 5 Universal stitchers with directly connected individual motors; 1 44 by 62 Chambers D/16 with King pile feeder; 1 No. 103 Dexter D/16 folder, 36 by 49 inch, with Dexter pile feeder; 1 Dexter letter folder; 1 12 by 16 Marresford tipping machine. **GEORGE R. SWART & CO.**, Marbridge bldg., New York city.

FOR SALE — 14 by 17 Stokes & Smith rapid rotary press with generator, practically new, has capacity up to 9,000 impressions an hour; press can be seen in operation, unexcelled for runs of 25,000 and up. We have lost the work which the press was originally purchased for and will sacrifice for cash. **JOHN R. SMYTH PRINTING CO.**, Marshall, Mich.

HUBER CYLINDER, 39 by 51, in A-1 condition; we are publishers, and to make room for additional business we are disposing of our printing department; will sell this press at the bargain price of \$1,000 cash or \$1,100 on easy terms. **HITCHCOCK BROS.**, Hitchcock bldg., 6th and G sts., Washington, D. C.

FOR SALE — Goss semi-rotary printing press; prints 8-page, 7-column newspaper from flat bed using 46-inch rolls; produces 3,000 complete papers, folded, in one hour; can be seen in operation; a splendid buy. **THE WILLIAM FEATHER COMPANY**, Caxton bldg., Cleveland, Ohio.

FOR SALE — 1 Walter Scott & Co. 28 by 42, 4-roller 2-revolution, single-color printing press, No. 1265, fly delivery; 1 Walter Scott & Co. 32 by 44, 4-roller, 2-revolution, single-color printing press, No. 1185, fly delivery. **COLORPRINT LABEL CO.**, 125 S. 8th st., St. Louis, Mo.

REBUILT, ready for delivery, 26 by 32 Optimus, 35 by 50 Campbell, Monotype composing and keyboard, several Colt's Armory and Chandler & Prices. **GEORGE SEDGWICK**, Rochester, N. Y.

FOR SALE — John Thomson Colt's Armory press, style No. 2, size 13 by 19 inches, in first-class running order; price \$600 f. o. b. Richmond, Va. **BROWN PRINT SHOP**, Richmond, Va.

BOOKBINDERS' MACHINERY — New model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal st., Chicago.

STEREOTYPE PLANT, Standard make, designed for commercial printers; bargain for cash. For particulars, address E. O. LOVELAND, 3216 Tracy av., Kansas City, Missouri.

FOR SALE — Back numbers Inland Printer in complete years or single numbers. List your wants with the **LEWIS BOOK CO.**, 115-117 S. Spring st., Los Angeles, California.

FOR SALE — Two-color No. 0 Miehle, new (still at factory), with motor; ready for immediate delivery; will sell at a reasonable profit; make offer. M 71.

FOR SALE — Rebuilt No. 1 Pony Miehle, looks and runs like new. **ADZIT PRINTERS SUPPLY CO.**, 232-240 Lyon st., N. W., Grand Rapids, Mich.

FOR SALE — American job folder with A-C motor, 14 by 22 Hartford press, one H. P. Kimble motor, 15 by 18 S-1 Harris press. M 73.

FOR SALE — Richard improved type ruling machine in good condition. **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

FOR SALE — 32-page Brown catalogue folder, size 32 by 44, price \$600. **PETERSON PRINTING CO.**, South Bend, Ind.

HELP WANTED.

All-Around Men.

ALL-AROUND PRINTER wanted in exclusive job office in growing Northwestern town of 10,000; fine opportunity for right man; union; wages \$40 to start. M 66.

Bindery.

WANTED — Bookbinder to forward and finish, also man to rule and assist foreman; mostly county work; union office, good salary and working conditions; drifters and boozers need not apply. **HEDERMAN BROS.**, Jackson, Miss.

WANTED — Folding machine operator; exceptional opportunity for a high-grade man; we have a strictly modern plant — operating Dexters equipped with Cross feeders, Cleveland with McCain feeder, Anderson — and require high grade production; if you haven't an abundance of folding machine experience back of you, do not apply. In confidence, state in detail your experience for the past fifteen years, for whom worked, capacity, length of service, reason for leaving, etc.; state age, married or single, and salary expected; union plant. **CASLON PRESS**, 3101 Monroe st., Toledo, Ohio.

WANTED — Forwarder in bindery doing exclusive library binding; here is exceptional opportunity for high-grade man to make good, permanent connection. Write full particulars in first letter, experience, wages, when you can come. **PACIFIC LIBRARY BINDING CO.**, Los Angeles, Cal.

WANTED — An A-1 all-around working bindery superintendent; can secure an interest in the business. **STANDARD PRINTING CO.**, Waco, Texas.

WANTED — First-class paper ruler; good wages, permanent position, open shop. **GILL PRINTING CO.**, Mobile, Ala.

BINDERY FOREMAN — Must be good executive and understand edition, job and pamphlet work thoroughly. M 55.

Composing Room.

COMPOSITOR — We wish to combine our composing room and pressroom under one management, and seek the services of a good compositor who knows how to handle such a combination; composing room employs one machine man and two compositors, while the pressroom consists of four platens (two equipped with Miller feeders) and one cylinder; output made up almost entirely of commercial and bank forms, loose leaf, etc. (practically no book work); must be competent to route work and see that it comes out in sufficient quantities and in the right shape. This place is not difficult to fill but it requires a good printer of executive ability and we prefer a man who has successfully handled a job of this kind; very probably entire charge of plant, including bindery and steel die departments, will be given later; an excellent opportunity for a man who wishes to locate in a thoroughly modern little city of 12,000 in middle Georgia; our town and plant will measure up to a high standard, and we seek only the services of a man of proven ability. Please give all details in first letter. M 64.

WANTED — A good job compositor, capable of learning to estimate and solicit orders and assist sales manager, to temporarily take charge of job composing room, over three or four job compositors, by growing concern in specialty advertising line in town of 5,000; have several salesmen on road; after first year will be given privilege to buy stock in company if wanted; big opportunity for the right man; state how much experience you have had and salary expected. Could also use printer with natural ability for lettering and drawing, to learn special process engraving; prefer married man between 25 and 35 years. M 63.

LINOTYPE OPERATORS — If you are an all-around good union operator, I can place you in a steady job in New York at high wages. State fully experience, speed and accuracy. **P. MALLON**, Box 65, Madison Square Post Office, New York.

MONOTYPE — **THE DUBOIS PRESS**, of Rochester, N. Y., has a steady desirable position open about February 15th for a first-class combination monotype operator of character and energy; commensurate salary for a man above the average; plant of two casters and three keyboards; also caster operator.

WANTED — Monotype machinist; 4-machine trade plant; must be an A-1 typecaster and able to produce the best; \$45 to start; open shop. **FREEMAN BROS.**, Central bldg., Seattle, Wash.

MONOTYPE KEYBOARD OPERATORS WANTED — Union men; night and day work; good wages, steady employment. M 70, care Inland Printer, 41 Park row, New York city.

WANTED — First-class working foreman, composing room, competent estimator; good position, chance for advancement; open shop. **GILL PRINTING CO.**, Mobile, Ala.

WANTED — Two printers and Gordon lockup man; best of working conditions and good pay; union. **GERLACH-BARKLOW CO.**, Joliet, Ill.

WANTED — Three or four first-class job and catalogue compositors; ideal working conditions, union; only first-class men need apply. M 54.

COMPOSITOR WANTED for general run of job work; steady position. **THREE RIVERS PRESS**, Three Rivers, Michigan.

Executive.

PRINTING EXECUTIVE — The largest printing establishment in Scandinavia, doing both lithographing and high-class color printing, wants a man thoroughly conversant with modern methods and machinery to act as consulting executive in bringing equipment and organization to the highest point of efficiency; man who speaks Swedish preferred, but is not absolutely essential; give details of experience and references. **PETERSON LINOTYPING CO.**, 523 Plymouth court, Chicago.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Managers and Superintendents.

WANTED—A superintendent to manage the Bangalore Printing and Publishing Company's Press at Bangalore City, Mysore State, S. India. Applicants must be thoroughly practical men with experience of printing work in India or in Great Britain; the work consists mainly of up-to-date letter press printing, including book work of good quality; none but those possessing good organizing capacity need apply; men with the Diploma of London Crafts and Guilds will be preferred. Apply, stating age, terms and salary expected, with copies of latest testimonials, to The Chairman, BANGALORE PRINTING & PUBLISHING CO., Ltd., Lake View, Mysore Road, Bangalore City, Mysore State, South India, from whom further particulars may, if necessary, be obtained.

I NEED A REAL superintendent for my printing plant, which operates complete machine and hand composition departments, bindery, platen pressroom and cylinder pressroom with 12 large cylinders; about 125 employees; I want a man who has had practical experience in the shop, particularly in presswork, as we do much color printing, who is an able executive and who can and will watch production closely; we aim to deliver only the highest class of work, and to manufacture it efficiently. This is a genuine opportunity for a man who has the ability and desire to succeed and enough ambition to stick on the job when the job needs him; I will pay the right man what he is worth. M 29.

INVENTOR AND MACHINE DESIGNER—Must have had thorough experience with such devices as are used in either automatic printing, feeding, folding, wrapping or paper box machinery; a productive record of definite accomplishment necessary, together with capacity for assuming full responsibility for designing important new machinery; permanent position and attractive salary to right man; well-established and progressive company located in Boston suburb. Reply, giving experience in detail, together with positions held. M 52.

WANTED—Foreman to take charge of non-union shop in country printing plant near New York city; must be thoroughly experienced practical man for high-class job work and weekly newspaper; must understand all makes of presses, including Kelly automatic; also have experience on Intertype machine; married man preferred; state experience and salary expected in first letter. M 65, care The Inland Printer, 41 Park row, New York city.

WANTED—Superintendent for printing plant doing commercial and catalogue work; must be a man with executive ability and one who has had experience in a large shop; an exceptional opportunity for an A No. 1 man; state experience and give references which will be treated confidentially. M 61.

Miscellaneous.

BOOKBINDER, TWO PRESSMEN and linotype operator wanted; periodical bookbinder who understands folding and stitching machines and can do gold stamping; one cylinder pressman to do black and white and three-color process work; one job pressman who understands Miller feeders; one linotypist familiar with Model 14 machine; steady employment for all four men; good working conditions, excellent climate and living conditions; forty-eight hours per week; no labor troubles; pay above union scale to the right men; connection with substantial house. Apply, with references, stating salary demanded, to JACOBS & COMPANY, Clinton, S. C.

TYPOGRAPHY EXPERT—Advertising agency requires man who knows type and can make attractive advertising layouts; advertising experience not necessary if man knows type arrangement thoroughly; state age, education, business experience and salary desired. PATTERSON-ANDRESS COMPANY, 1 Madison av., New York city.

Proofroom.

WANTED—A thoroughly competent proofreader on general run of work; good proposition; union shop. M 742.

Salesmen.

WANTED—Printing salesman for general solicitation, who can do fair creative work, with some experience in copy writing. Please write fully, stating experience and salary required. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

SALESMEN with a following in the printing trade; unusual opportunity for a business getter; state territory now covering and references. PRINTCRAFT SUPPLY CO., 1400 Broadway, New York city.

Stereotypers.

EXPERIENCED AND THOROUGHLY capable foreman for stereotype department making nickeled curve plates; must be familiar with result-getting methods and able to maintain a high standard of efficiency; best of labor and equipment. This is an exceptional opportunity in Cleveland, Ohio. M 58.

INSTRUCTION.

LINOTYPE INSTRUCTION—15 Mergenthalers; day course, ten weeks, \$80; 12 years of constant improvement; every advantage; thorough mechanical instruction. Call, write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

MISCELLANEOUS.

PRINTERS' APRONS AND SLEEVELETS of quality; buy serviceable aprons with special pockets; lengths, 27-inch \$1.00; 36-inch \$1.25. Sleevelets, shirt-sleeve savers, 75 cents per pair, postpaid. Also printers' bodkins, a high-grade tool for make-up men, 50 cents each. Try them. HOME-MADE APRON CO., D 13, Carpentersville, Ill.

ESTIMATES WANTED for reprinting or printing and binding in cloth a cheap edition trade encyclopedia, about 1,200 double-column pages, 5¼ by 8¾ inches. M 68.

LABEL HOLDERS for marking type cases. Send stamp for sample and price list. HADDON SPECIALTY CO., Haddon Heights, N. J.

WANTED—Printing (especially gummed labels) to sell by mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Maryland.

SITUATIONS WANTED**Bindery.**

BINDERY FOREMAN would like to secure a position in the Middle West; a practical all-around man. R. I. F., 916 Cherry st., Williamsport, Pa.

Composing-Room.

LOCATION WANTED—Expert operator wishes to install trade plant for linotype composition; well educated; job compositor by trade, but years of experience on all classes of ad, book, job and tab work. GEO. MAKER, Barre, Vt.

YOUNG WOMAN OPERATOR wants to go West; nearly 6 years on Intertype, besides 7 years on case; steady, careful; medium speed; not union, but might join; daytime work. M 57.

Electrotypier.

STRICTLY FIRST-CLASS electrotype molder, 22 years' experience as foreman, thoroughly familiar with all up-to-date methods of electrotyping—both wax and lead molding—thorough knowledge of the deposition of copper and nickel on lead or wax molds, fully capable of taking entire charge of plant; prefer private plant in South or Southwest; references the best; successful manager of men; at present in charge of medium-sized plant in East. M 67.

Managers and Superintendents.

SUPERINTENDENT-FOREMAN—20 years foreman or superintendent best Chicago and shops throughout country doing high-grade booklet and direct-by-mail advertising literature, bank note and general commercial printing, desires connection with progressive concern desiring executive capable of producing large or small printing propositions at minimum cost; tasty layout, familiar linotype and monotype composition; direct supervision over composing room desired; first-class references; go anywhere, South or Southwest preferred. M 900.

MECHANICAL SUPERINTENDENT—Am looking for a change; thoroughly experienced in handling mechanical end of large concerns; let me know what you have to offer. BOX 385, Mitchell, S. D.

Salesman.

PRINTERS, ATTENTION—Practical executive, estimator and salesman wishes to connect with a house doing the better grade of printing; 35; married. M 72.

WANTED TO PURCHASE.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone, "Barclay 8020."

WANTED TO BUY secondhand Meisel and Kidder flat bed roll presses; what have you to sell in any style of roll printing presses? Address with full particulars THE STANDARD REGISTER COMPANY, Dept. P., Dayton, Ohio, U. S. A.

WANT TO BUY full font of 2-letter 6-point mats and magazine to fit Model 8 linotype; also 8 and 11 point book faces. Send sample of face and price to WALTERICK LINOTYPE COMPOSITION CO., Fort Dodge, Iowa.

KIDDER OR MEISEL roll feed (flat plates) presses wanted. Give full information as to condition, size, and price F. O. B. your plant. Dept. L, AUTOGRAPHIC REGISTER CO., Hoboken, N. J.

POWER PAPER CUTTER wanted for cutting small work; smallest automatic machine we can buy; must be in first-class condition. THE GRAY PRINTING CO., Fostoria, Ohio.

WANTED—We pay cash or will sell for you your machinery or outfit. Please give description and prices. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing M 948.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED — Smyth or any make bookbinders' sewing machine, any condition; also roller backer. 2512 N. Halsted st., Chicago.

WANTED — Secondhand linotype, Junior preferred; also paper cutter, wire stitcher, press, type, etc. BOX 526, Loveland, Colo.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — 14 by 22 press, stitcher, perforator, puncher, calendar tinning machine. P. O. BOX 523, York, Pa.

TWO-COLOR MIEHLE wanted, either 3-0 or 5-0. SOUTHAM PRESS, LIMITED, Montreal, Quebec.

WANTED — Meisel sales book press. State full particulars and best price in first letter. M 25.

WANTED — Pencil printing machine, round or hexagon. BOX 111, Aldan, Del. Co., Pa.

WANTED TO BUY — Crawley rounder and backer; also Seybold book compressor. M 74.

WANTED — Harris press, single-color, automatic; size, 28 by 42 or 22 by 30. M 59.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

BLOTTERS — LITHO HEADS, LANDSCAPES.
The HEANY-BRYSON Company, Inc., Pittsburgh, Pa.
Sample set 126 stock subjects, \$1 postpaid.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers.

UTILITY HEATER CO., 220 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSsing BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Glue Heaters.

GLUE HEATERS — Have your glue ready on short notice and at the proper working temperature. A safe, economical and inexpensive Electric Glue Heater is a good investment. SAFETY GLUE HEATER CO., Faribault, Minn.

Job Printing Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers.

UTILITY HEATER CO., 220 Centre st., New York. Gas machines that stop offset and electric troubles, and are safe for all presses.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & Co., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1859.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Material, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.



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TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Rebuilt Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Sterotyping Outfits.

ACME DRY PROCESS STEROTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

FOR SALE

Well equipped printing plant, consisting of four Babcock presses, five Chandler & Price platens presses, one 56 in. Sheridan Cutting Machine, large amount of type and miscellaneous machinery. Will sell in whole or part. Address

PRESQUE ISLE LITHOGRAPH & PRINTING CO.
Eighth and Perry Streets, Erie, Pa.

12 COLOR CHARTS

"ADVERTISING & COLOR"

A Suggestive and Instructive Book for Advertising Executives, Advertising and Art Salesmen, Artists, Lithographers, Printers, Engravers, Etc.

40¢ ea. 3 for \$1.00

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ALWAYS RELIABLE—ALL DEALERS

WETTER NUMBERING MACHINE COMPANY

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BROOKLYN-NEW YORK, U. S. A.

Membership Certificates

For Churches, Clubs, Lodges, Etc. To be completed by
Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

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HUBER'S PRINTING-INKS

Highest Quality at Least Cost

J. M. HUBER 65-67 W. HOUSTON STREET
NEW YORK CITY

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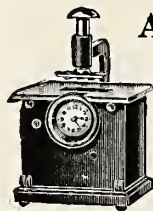
CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

938-942 Old South Building

Auk, Monarch, Kosmos No. 1, Kosmos No. 2, PN Elf, SS Elf, Kalista

**ABSOLUTE TIME RECORDS**

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

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TO THE TRADE

We specialize in Edition and Catalog Binding in cloth or leather, also pamphlet work.

THE FOREST CITY BOOKBINDING CO.

525 Caxton Bldg., Cleveland, Ohio

**An Ideal Type Wash "AMSCOL"**

For removing verdigris and hard inks from type, half-tone cuts, patent blocks and wood type; non-injurious to hands, and a necessity in every printshop. Free from ether, chloroform or alkali.

Send for free trial sample.

AMERICAN STEEL CHASE CO.

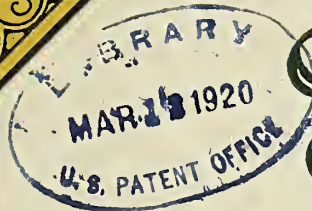
122-130 Centre St., New York

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Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City



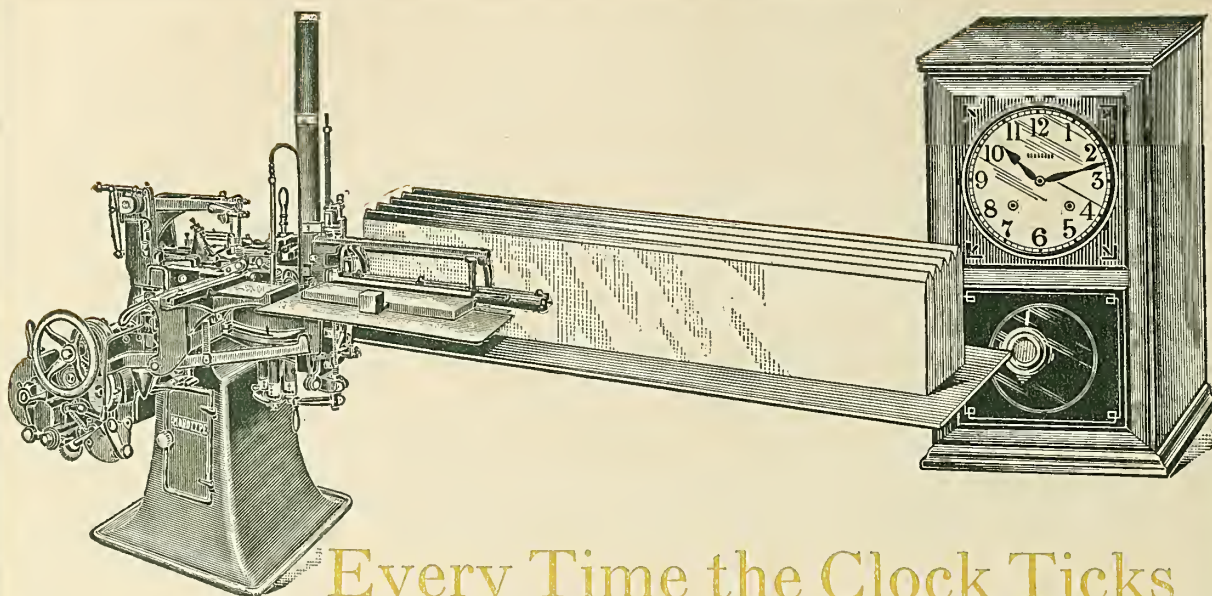
The INLAND PRINTER



Leading Trade Journal of the World
in the Printing & Allied Industries


Forty Cents





Every Time the Clock Ticks
one Monotype Type-&-Rule Caster
will make one inch of strip material—
leads, slugs, or rules. Sixty inches,
five feet, every minute. Three hun-
dred (300) feet every hour.

Half-a-Mile a Day

Do you realize what this means to
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it with Monotype strip material at
less cost than by any other method.

This is but one of the many
advantages of the versatile
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BOSTON, Wentworth Building

CHICAGO, Plymouth Building

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Monotype Company of California, SAN FRANCISCO



Policy Bond

*If it's good for
Policies,
It is Policy
for
Stationery*

An old, established Butler Brand—it has borne this seal of approval for many years—a fact which in itself bespeaks for the dependable quality of the paper.

Policy Bond is made of the finest grade of white rag clippings which are carefully beaten, leaving the fibers long and giving the finished paper strength and good wearing qualities. The same care is exercised to secure the right color and the ideal writing and printing surface for Policy Bond as is used in higher priced papers. We are enabled to sell Policy Bond at a lower price than paper of corresponding quality because of the large volume we produce by making Policy Bond in *white only*, in the popular sizes and weights.

Policy Bond is ideal for use for insurance policies, certificates, bonds, lawyer's briefs, deeds, mortgages and all important legal documents that must undergo much handling and last for many years. If it's good for these purposes, it is ideal also for letterheads, envelopes and general office stationery.

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OF THIS EXCEPTIONAL PAPER

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Mississippi Valley Paper Co.	St. Louis, Missouri	National Paper & Type Co. (Latin America)	New York City
Southwestern Paper Co.	Dallas, Texas	National Paper & Type Co.	Havana, Cuba
Southwestern Paper Co.	Houston, Texas	National Paper & Type Co.	Buenos Aires, Argentine Republic
Pacific Coast Paper Co.	San Francisco, California	National Paper & Type Co.	Mexico City, Mexico
Sierra Paper Co.	Los Angeles, California	National Paper & Type Co.	Monterey, Mexico
Butler-Detroit Company	Detroit, Michigan	National Paper & Type Co.	Guadalajara, Mexico
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ESTABLISHED 1844

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Chicago



TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH



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501 S. LA SALLE ST
CHICAGO



TELEPHONE
HARRISON 6245

ENGRAVING
PROCESS

ELECTROTYPING
COLOR PLATES

The INLAND PRINTER

Vol. 64, No. 6

HARRY HILLMAN, Editor

March, 1920



Published by THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under Act of March 3, 1879.

New Business Without Cost

Appearance of Our Neat
Cards in Case



is generally a delusion and a snare;
but the progressive printer who pro-
vides his customers, both present
and prospective, with

PEERLESS PATENT BOOK FORM CARDS

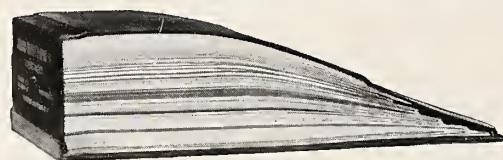
can not only get new business with-
out cost, but stir up a lot of business
from his present customers; these
cards are a trade-mark for up-
to-the-minute tradesmen. Can the
printer afford to be less up-to-date
than his customer? Get these cards
into your business; your customers
want them and are getting them
elsewhere; why not let them get

them from you? These cards have no rival, no competitors; they are the "wonder of the
world of cards." Write for trade price and samples and do it today.

The John B. Wiggins Co. Established 1857

Engravers, Die Embossers, Plate Printers, 1104 S. Wabash Ave., CHICAGO

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items
of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

LATEST "PROUTY"

Balance Feature
Platen Dwell
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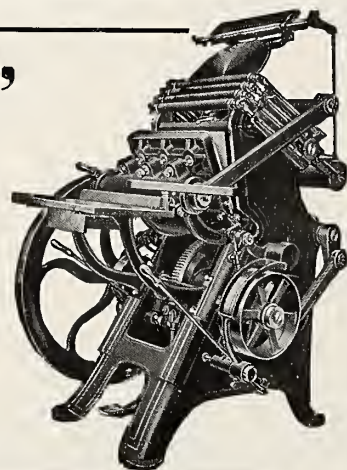
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Manufactured only by

Boston Printing Press
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Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Lead Moulding
Gravitating
TO ROYAL



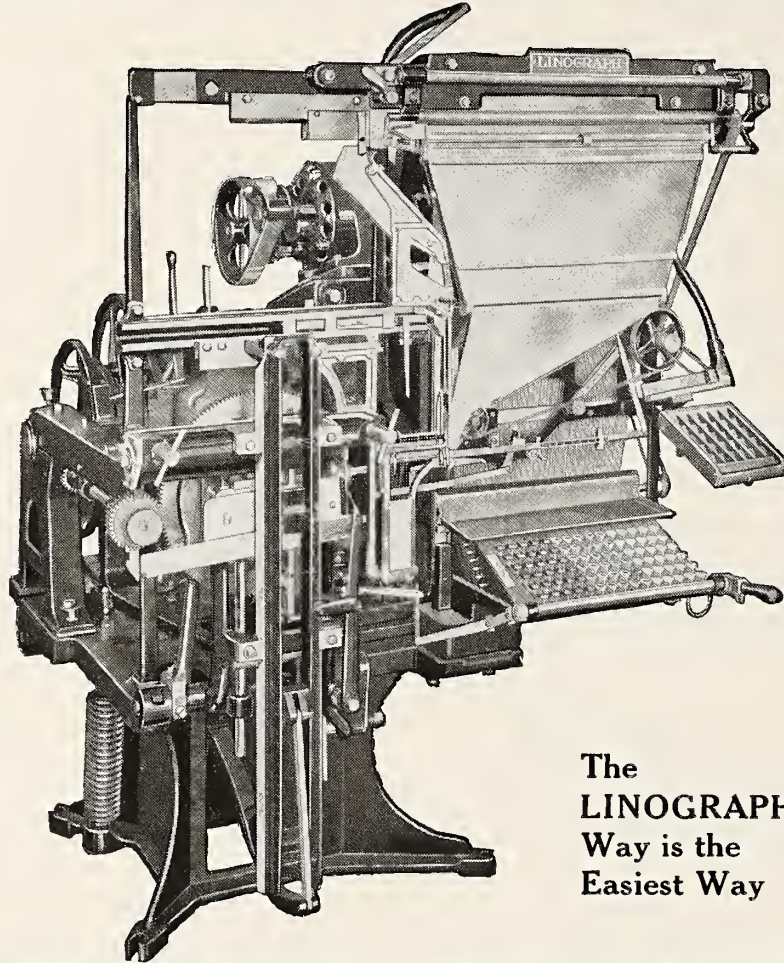
Royal Electrotpe Company
Philadelphia

Original process color plates are reaching us from the West, North and South, while the best business of the East continues to be ours in greater proportion than ever before.

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THE LINOGRAPH

Is the Best Friend of
COMPOSITOR—PRESSMAN—OWNER



The
LINOGRAPH
Way is the
Easiest Way

The **LINOGRAPH** is the compositor's best friend, because it liberates his creative talent. It requires less mechanical attention and gives him more time to think about the layout of the job. This enables him to produce composition more satisfactory to himself, the pressman and the customer.

The **LINOGRAPH** is the pressman's best friend, because of the low quad, perfect printing surface and perfect alignment of characters.

The **LINOGRAPH** is the owner's best friend, because it makes the production of high grade printing easier. It helps him hold the customers he already has and creates more.

You ought to know the truth about the LINOGRAPH and owe it to yourself to investigate.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

ETABLISSEMENTS PIERRE VERBEKE
General European Agent
Rue des Boiteux 21, Brussels, Belgium.

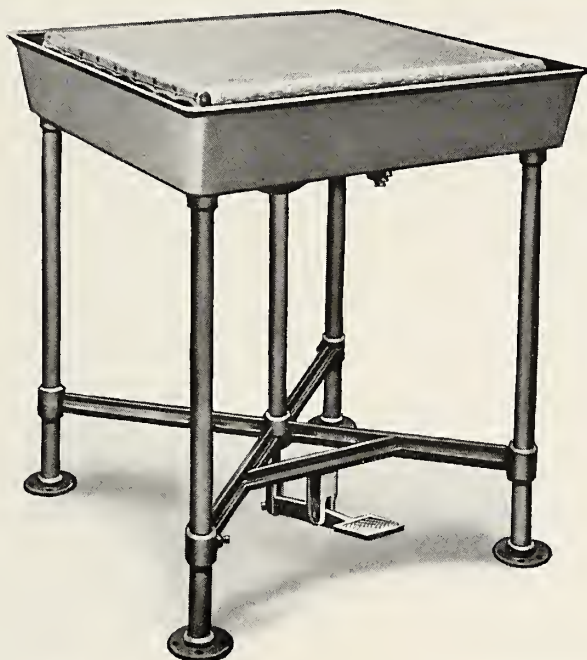
PARSONS & WHITEMORE, Inc.
Agents for Australasia
30 Market Street, Sydney, Australia, N. S. W.

PHOTO-ENGRAVERS

Should Use

Powers Perfection Plate Cooler

This perfected cooling machine is the invention of Frank T. Powers, a practical seasoned engraver who has himself etched many a plate and has passed through the successive stages of plate-cooling apparatus.



All New York engravers within the past thirty days have installed and indorsed the **Powers Perfection Plate Cooler** and are re-ordering them for their re-etching and finishing rooms.



January 29th, 1920.

Mr. A. J. Powers,
Powers Bros. Inc.,
154 Nassau St., N.Y.C.

Dear Powers:-

After using your Powers Perfection Cooler in our etching room for several months I am satisfied of its great advantage over the old method of cooling plates under a faucet. It is a time saver, insures cleaner work, does away with the application of the chamois, and has my hearty recommendation.

I cannot close without voicing the hope that your endeavors to improve Photo-Engraving machinery will be so successful as to remove you from the field of competition in the manufacture of Photo-engravings.

With best wishes, believe me,

Faithfully yours,

Opstein

It Saves

Water, gas, the workman's muscle, time in handling, and

It Improves

the quality of the plate, the workman's efficiency and

It Increases

**PRODUCTION
BUSINESS
AND
PROFITS**

THE
STERLING
ENGRAVING COMPANY
NEW YORK.



January 29th, 1920.

Mr. A. J. Powers,
Powers Bros. Inc.,
154 Nassau St., N.Y.C.

Dear Powers:-

The Sterling Engraving Company of New York City tested your plate-cooling method in our downtown etching room and our men soon found it more than is generally claimed for it.

We without delay, installed an additional machine in our up-town plant and find them so advantageous that we are arranging to also use them in our re-etching and finishing departments.

I earnestly recommend their installation. They take up very little room being not much larger than the ordinary gas stove along side of which they are located.

Faithfully yours,

Adolph Schuetz

AS:MG

You, Mr. Photo-Engraver, can have its great value demonstrated to you by asking for a **thirty-day free trial in your own plant.** *All costs of transportation are paid by us.*

Send for Booklet—

"A NEW WAY OF COOLING HEATED PLATES"

POWERS BROTHERS, Inc.
137 West 37th Street . NEW YORK, N. Y.

10x15—Miller Feeders—12x18



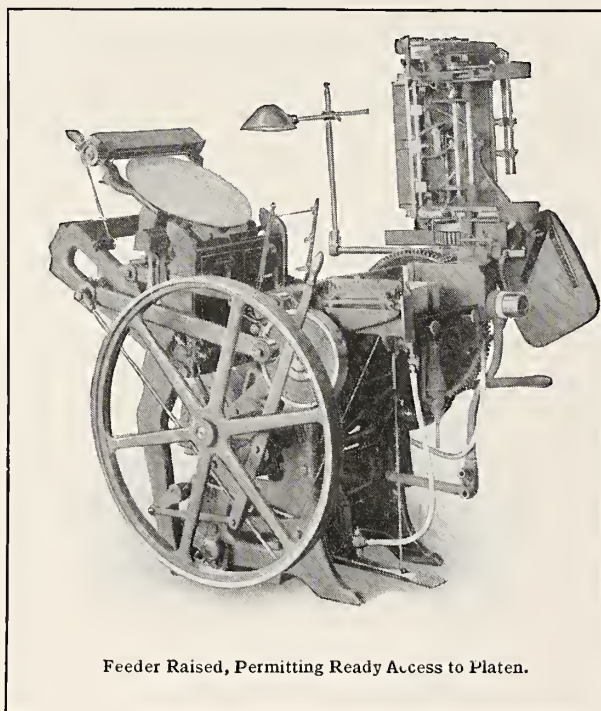
- Increase Production
- Register to Hair-Line
- Eliminate Finger-Marks
- Minimize Spoilage
- Reduce Operating Cost



The production obtained in one year from a hand-fed press, as compared with a Miller-fed press, always shows a loss of profit in excess of the cost of a Miller Feeder.

With a Miller Feeder maximum profits are guaranteed, owing to its universally recognized superiority over hand feeding in economy, efficiency, register, production, reliability and durability.

Millers will successfully and economically handle runs as low as 200 in all weights of stock—onion skin to heavy cardboard—at double the speed of the slow and expensive method of hand feeding, with perfect register on all colorwork.



Feeder Raised, Permitting Ready Access to Platen.

Like Miller Saw-Trimmers They Pay Their Way Every Day

The continued and increasing demand for Miller Machines—now in use in the smallest as well as in the largest plants—is conclusive proof that they have made good.

Write or wire for representative in your district.

MILLER SAW-TRIMMER CO.

Factory and General Offices, Pittsburgh

Permanent Branch Offices in

ATLANTA

BOSTON

CHICAGO

DALLAS

NEW YORK

PHILADELPHIA

SAN FRANCISCO

SILENT

SPEED

THE PORTABLE "QUICK BUNDLER"

Used by Binders and Printers for Tying Up

**Signatures
Folders
Catalogues
and Books**

The decided advantage of the Portable QUICK BUNDLER lies in the fact that *it can easily be moved to the work*, instead of the cumbersome, unhandy way of carrying the work to the machine.

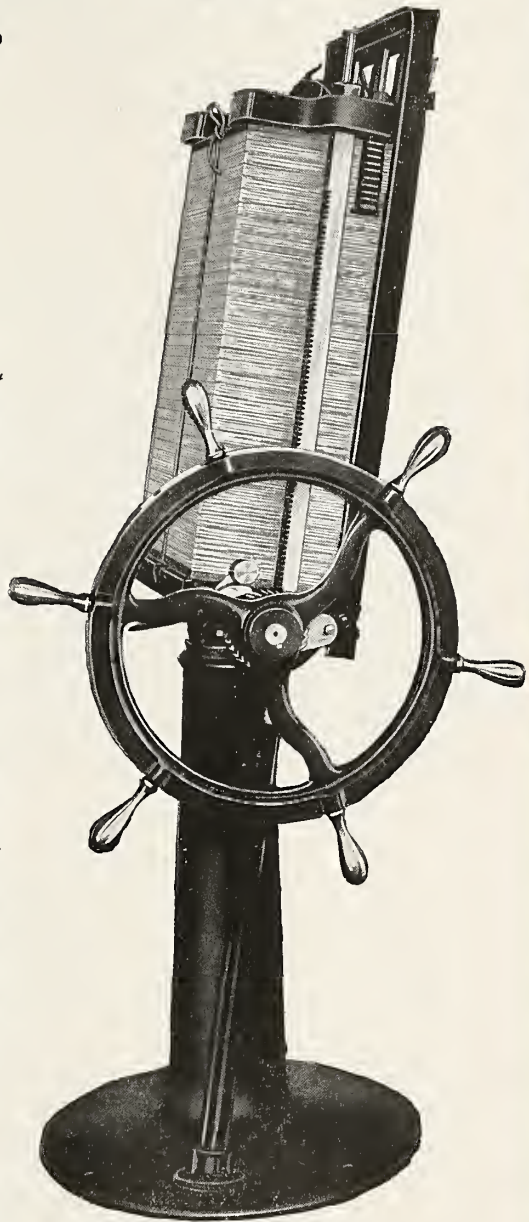
The Portable QUICK BUNDLER occupies but little space—is quick in action. It stands in the most natural position for receiving the work when taken from the table, and can be loaded in one lift.

Constructed on a backward slant it is impossible for the work to fall forward. A slight movement of the hand wheel allows free and rapid movement of the presser head in either direction, affording powerful compression and automatic release after the bundle is tied.

The Portable QUICK BUNDLER is simple and sturdy in construction—has a minimum of parts—requires no expense for repairs or upkeep—will last a lifetime.

A Few Users

DOUBLEDAY PAGE & CO.	. . . . .	New York
THE PICTORIAL REVIEW	. . . . .	New York
HARPER & BROS.	. . . . .	New York
STREET & SMITH	. . . . .	New York
AMERICAN BOOK COMPANY	. . . . .	Cincinnati, Ohio
BOSTON MAILING CO.	. . . . .	Boston, Massachusetts
AND HUNDREDS OF OTHERS		



Floor Space, 26½ x 20 inches.
Height, 61 inches. Base, 20 inches.
Platen and Bed, 14 x 9 inches.
Distance between Bed and Platen
at highest point, 28 inches.
Weight, 185 pounds.

Send Today for Complete Particulars

THE FASTPRESS COMPANY

(Builders of "THE BABY" CYLINDER)

2638-2640 Park Avenue, New York City

CABLE ADDRESS: AUTOPRESS

PHONES: MELROSE 362-363

Translating Thought into Achievement

1881

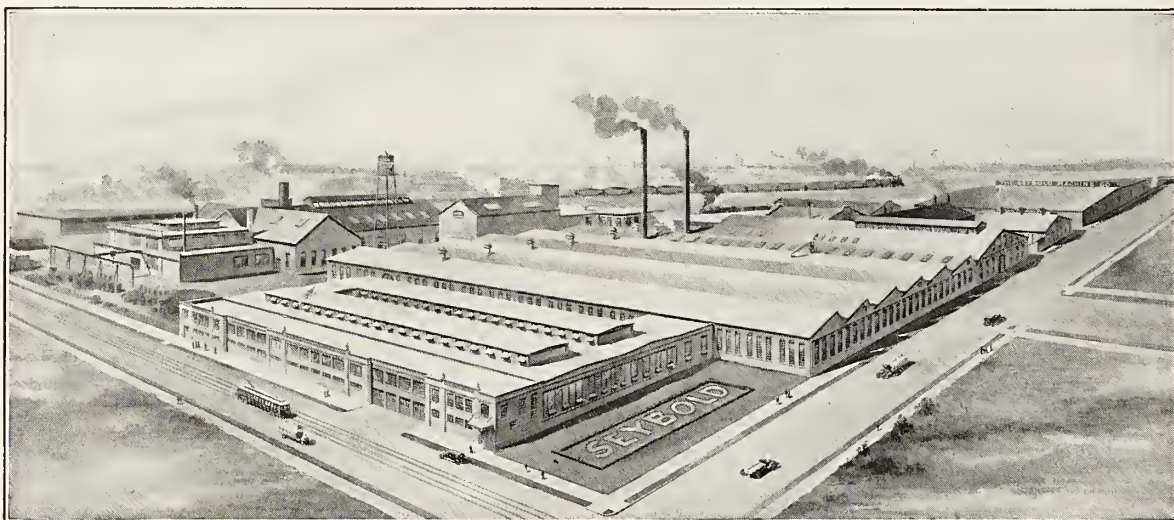
CHARLES SEYBOLD

Designer, Mechanic
Salesman

1920

CHARLES SEYBOLD

President
The Seybold Machine Company
Employees 420



THE COMPLETE PLANT

(Including Buildings Erected in 1919)

of

THE SEYBOLD MACHINE COMPANY DAYTON, OHIO



PRODUCTS

CUTTING MACHINES, DIE PRESSES
ROUND CORNER CUTTERS, KNIFE
GRINDERS, BOOK COMPRESSORS,
STANDING PRESSES, EMBOSsing
PRESSES.

TRADES SERVED

PRINTERS, BOOKBINDERS, LITHOG-
RAPHERS, PAPER MILLS, PAPER BOX
MAKERS, TEXTILE WORKERS, AND
ALL THOSE WHO CUT MATERIALS
OF ANY KIND WITH A KNIFE OR DIE

SERVICE BEHIND THE

1920  1920

THE WILL TO SERVE



SERVICE is good business. Even a selfish policy will find it profitable today. We believe our good friends know the Mergenthaler Linotype Company's idea of Service, as maintained throughout these many years, contains warmer impulses. To stand behind our machines and equipments, to make them increasingly profitable to those who have bought them, is to us not alone a matter of business and honor—it is a matter of intention, of pride and satisfaction. As we endeavor to meet all demands for extension of service, so we strive to increase continually in all our organization the Will to Serve. Recognizing that every helpful effort is for the good of all, we are interested in all that tends to the advancement of printing as a profession.

MERGENTHALER LINOTYPE CO.

New York, U. S. A.

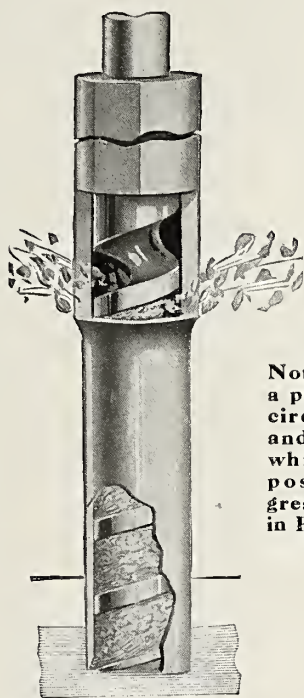
Service Behind the

1920 **LINOTYPE** 1920

WORKS
of the
MERGENTHALER LINOTYPE CO.
BROOKLYN, N. Y.

THE existing twelve acres of floor space devoted to the Linotype and its Service of Supply, as seen through a picture of the additional building now being erected, and which provides a further area of 168,000 square feet productive power.





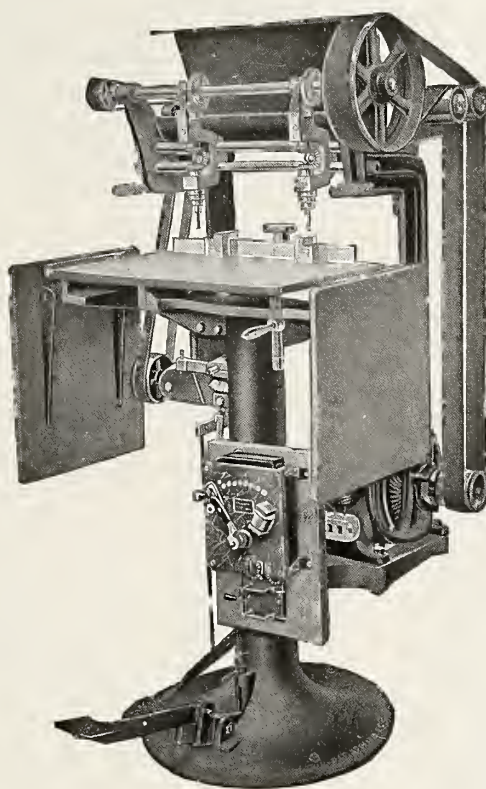
Not a drill, not
a punch, but a
circular knife
and extractor
which makes
possible this
great advance
in Round Hole
Cutting

Cuts Absolutely Perfect Holes

Once you understand the principle of our Cutter and Extractor (shown above) you realize how infinitely superior is the Berry Round Hole Cutter to an ordinary drilling or punching machine. The Berry Cutter and Extractor consists of two parts: An outside tool called the Cutter; an inside tool called the Extractor. The Cutter literally cuts holes. The Extractor, an inside spiral, revolving in an opposite direction to the Cutter, rapidly and without interruption carries up and throws off all the waste. And it absolutely will not clog. Moreover, by the upward motion of the Extractor, 75% of the pressure required to operate the Cutter is saved. This extra power permits the operation of as many as six cutters on one machine. Without obligation we will gladly send, to those interested, further specific information.

BERRY

Machine Company
311 N. Third Street, St. Louis, Mo.



*This machine will drill
perfect holes through
the hardest and thick-
est kind of cardboard,
binder's board, or any
kind of paper stock,
at terrific speed.*

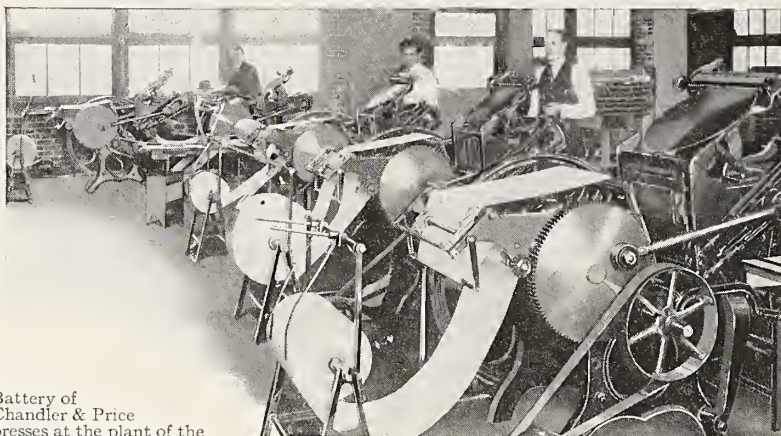
AGENTS

Geo. R. Swart & Co., Inc.
Marbridge Bldg.
New York, N. Y.

A. B. Fredr. Wagner
Stockholm, Sweden

F. T. Wimble & Co., Ltd.
87 Clarence Street
Sydney, Australia

Smyth-Horne, Ltd.
Baldwins Gardens, E.C. 1
London, Eng.



Battery of
Chandler & Price
presses at the plant of the
Standard Press,
Seattle, Wash.

The Standard Press

Seattle, Washington

Showing the printing of long-run work with the use of special equipment. The Standard Press makes a specialty of this line—long, rapid runs, that test the stamina and staying powers of the press.

The Chandler & Price platen-press has stood the brunt of the hardest tests this company has put upon it, and they are firmly convinced it is the platen-press that best fills their needs.

Maximum production, accuracy, simplicity of operation and lasting qualities—these are the characteristics of the Chandler & Price platen-press.

Write for booklet "The Profit in Printing"

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

← The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



Cleveland Folder

Points of Supremacy -

SPEED

Present day business and industrial conditions demand **SPEED** in the production of practically all commodities.

This is especially true with respect to those industries whose business is obtained upon a competitive basis or where the element of **TIME** is of primary importance.

CLEVELAND FOLDERS will provide maximum speed—with accuracy and economy of operation—in your Folding or Binding Departments.

*Descriptive Booklet and Book of 191 Folds will be
SPEEDILY forwarded upon request.*

THE CLEVELAND FOLDING MACHINE CO.

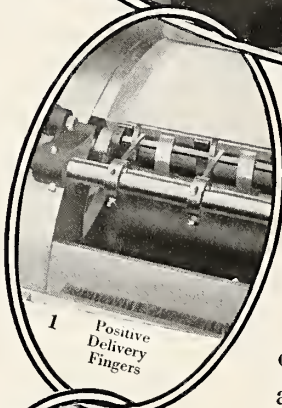
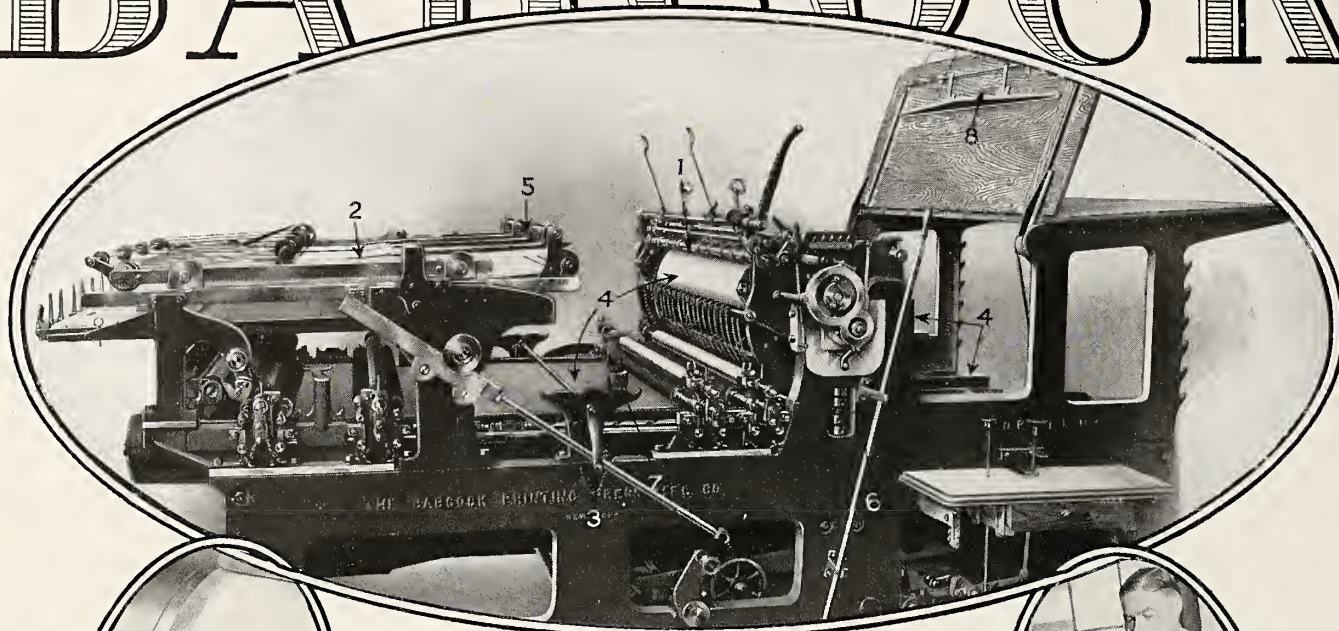
GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, New York
The Bourse, Philadelphia

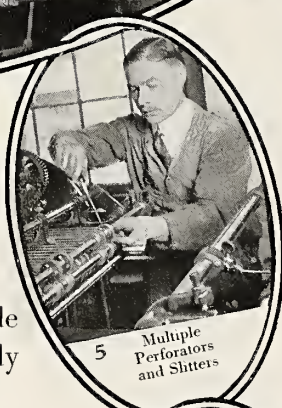
532 South Clark Street, Chicago
161 Devonshire Street, Boston

The Manufacture and Sale of Cleveland Folding Machines in Canada, Newfoundland and all Countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Co., Limited, Toronto, Ontario, Canada.

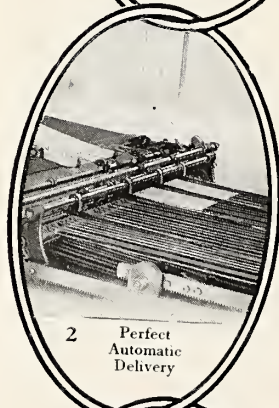
BABCOCK



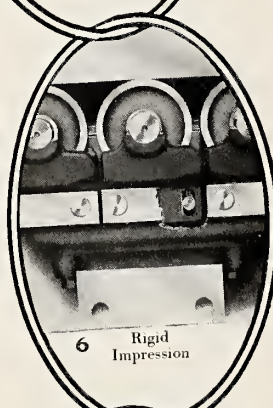
1 Positive Delivery Fingers



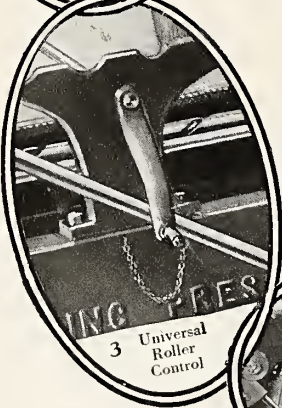
5 Multiple Perforators and Slitters



2 Perfect Automatic Delivery



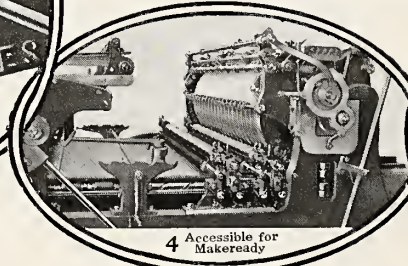
6 Rigid Impression



3 Universal Roller Control



7 Quickly Handled Rollers



4 Accessible for Makeready



8 Safety Feed Board

A Cylinder Press is only as efficient as the weakest link in its chain of operating advantages. This handicap frequently offsets the economies possible from the good features of a press.

The head of a printing concern, whose high grade catalog work is known all over the country, was recently asked by a prospective purchaser of a cylinder press:

"What are the Weak Points of the OPTIMUS"

"I don't know of any weak points in the Optimus," replied the executive. "We have been doing high-grade work on our oldest Optimus for more than twenty years."

In operating economy, that "oldest one" does not begin to compare with the owner's more modern Babcocks. But it is the wearing qualities suggested in the owner's reply, *plus the perfection of Babcock Universal Equipment*, that makes the Optimus what it is today—the most profitably-operated cylinder press in the world.

Our Best Advertisements Are Not Printed—THEY PRINT!

THE BABCOCK PRINTING PRESS MFG. CO.

NEW LONDON, CONN.

NEW YORK OFFICE, 38 PARK ROW

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

MILLER & RICHARD, General Agents for Canada—Toronto, Ontario, and Winnipeg, Manitoba.

JOHN HADDON & COMPANY, Agents, London, E. C.

Rigidity—

two things are *rigid* about

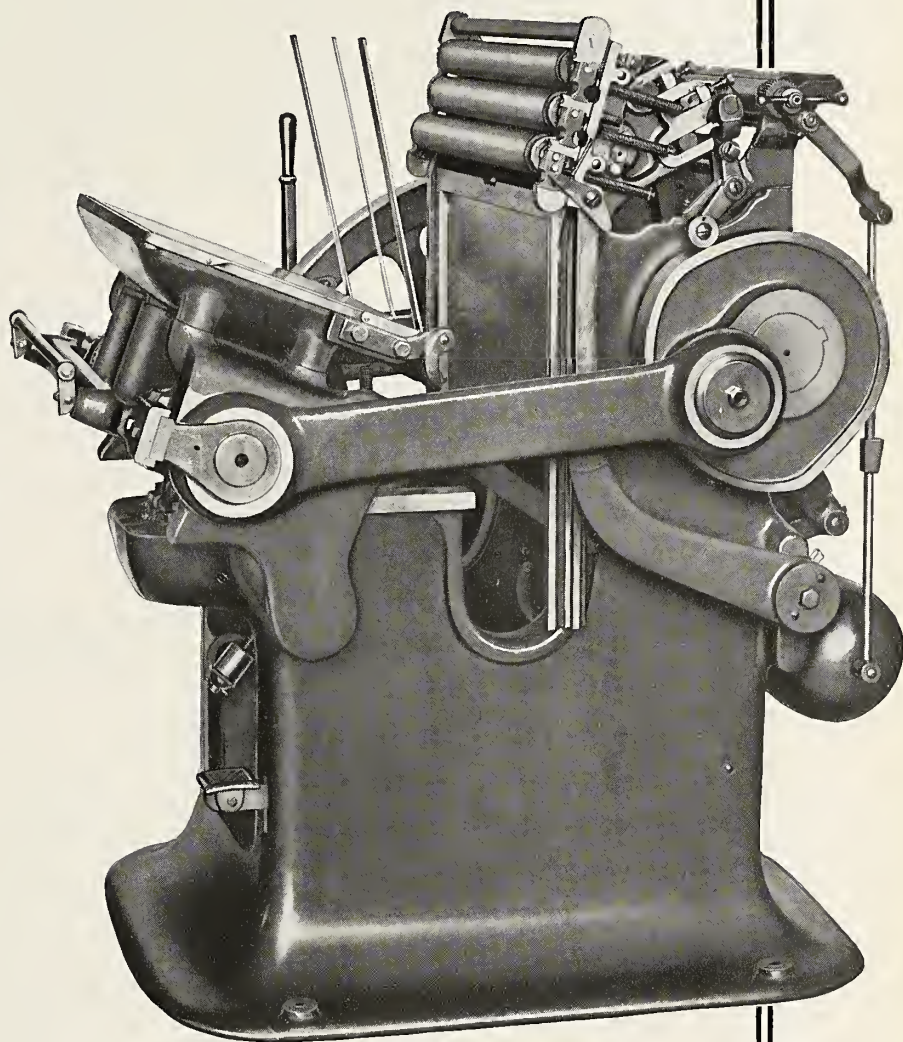
Colt's Armory Presses

THE impression bed—this makes for *better printing*.

The policy of the manufacturers—the John Thomson Press Co.—with regard to the maintenance of quality construction throughout.

This makes for *better profits* for you, because the Colt's Armory Press is adequate to the better class of work.

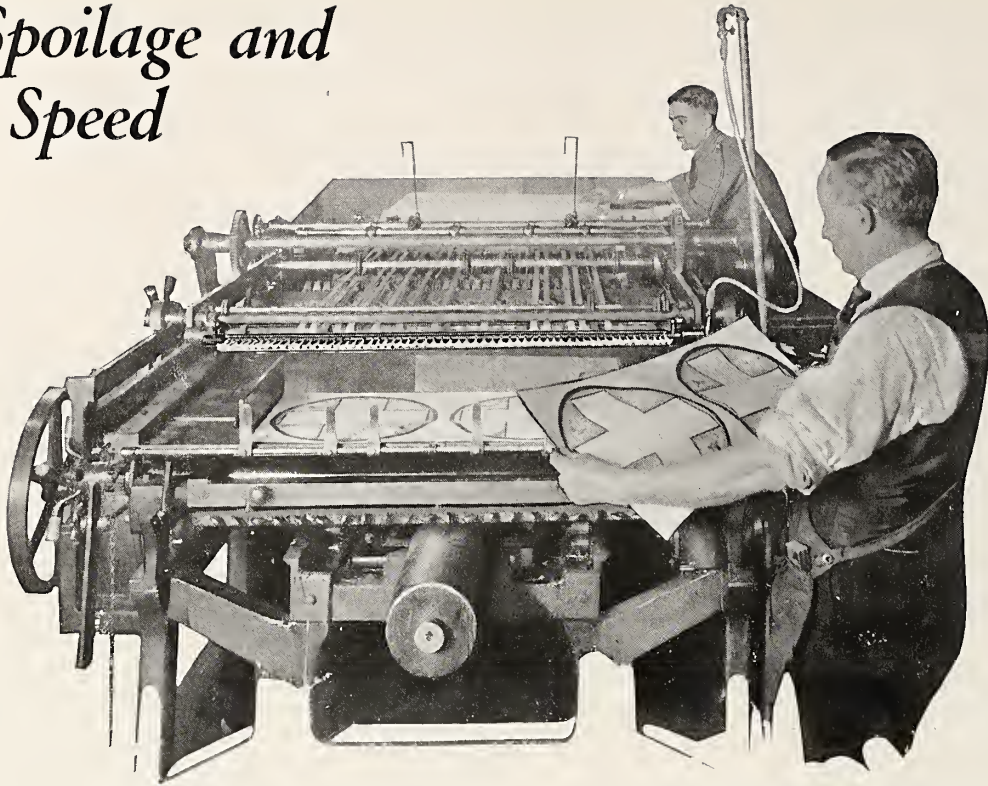
*Ask the printer who
uses them for every
job from letter-heads
to street-car cards.*



JOHN THOMSON PRESS COMPANY

253 BROADWAY, NEW YORK

Less Spoilage and More Speed



Your Presses, when equipped with Johnson PERFECTION BURNERS, will produce more work and can be run at higher speed than ever before.

PERFECTION BURNERS apply the maximum amount of heat to the printed sheet. This action destroys all Static Electricity and sufficiently dries the ink to prevent off-set or the necessity for slipsheeting. The result is Increased Production—"Less Spoilage and More Speed."



The No. 1 PERFECTION BURNER is designed for Printed Side Up delivery. It is attached to the front of the carriage of any standard press and in this position heats the sheet as it is delivered.

In operation, due to patented features, the PERFECTION BURNER gives a clear blue flame, free from

soot or odor. The gas economy is so high that the cost of operation is negligible.

PERFECTION BURNERS are the logical equipment for your pressroom. Get in touch with your dealer today. If he cannot supply you, write us direct.

JOHNSON PERFECTION BURNER CO. INC. Cleveland, Ohio

BARNHART BROTHERS & SPINDLER, *Distributors*

Chicago Washington, D. C. St. Louis Dallas Kansas City Omaha St. Paul Seattle

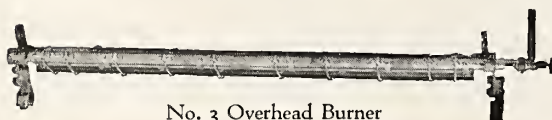
Distributors for Canada and Newfoundland

TORONTO TYPE FOUNDRY COMPANY, LTD.

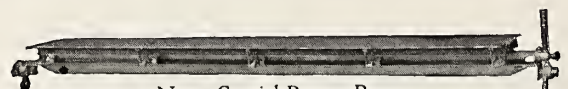
Toronto Montreal Winnipeg Regina



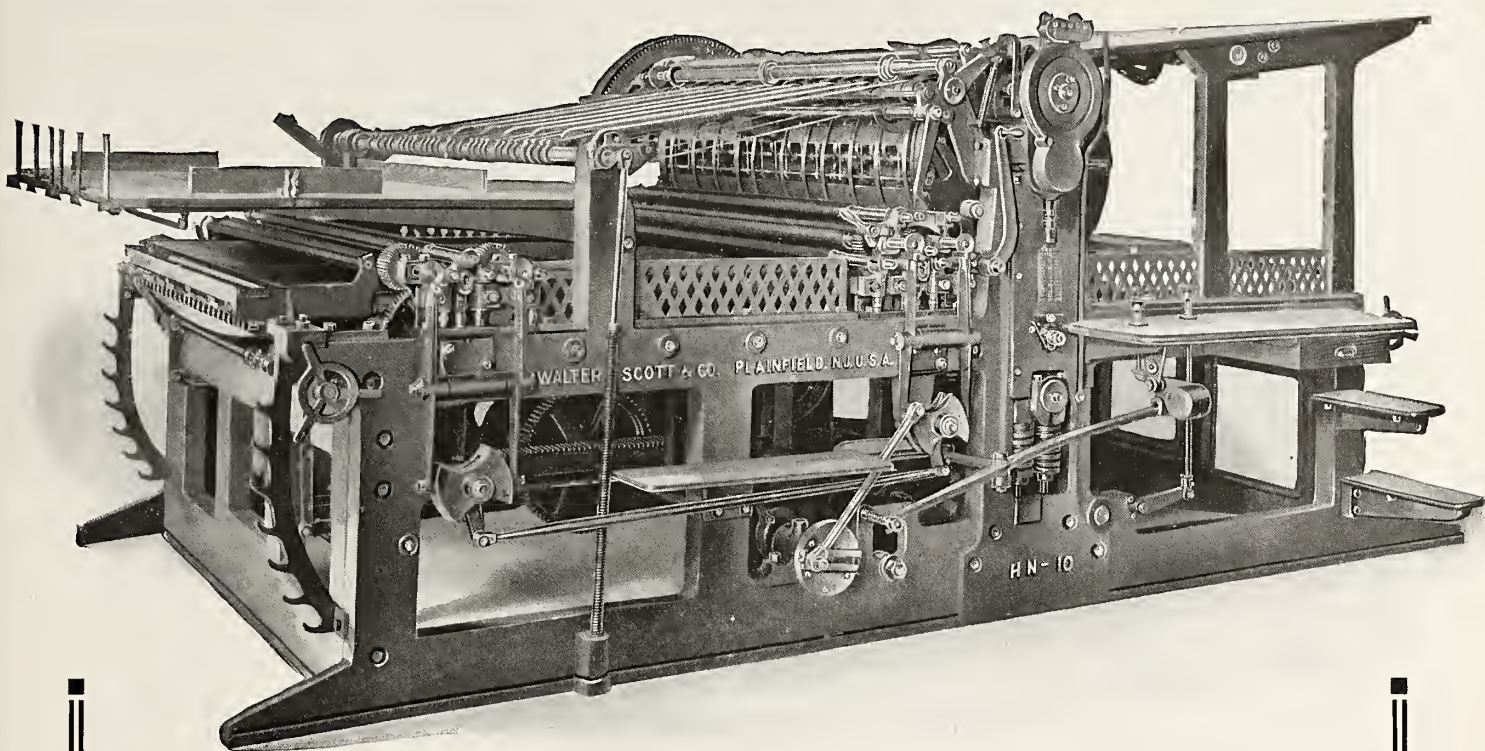
No. 2 Burner for Fly Delivery



No. 3 Overhead Burner



No. 4 Special Rotary Burner



The SCOTT

Direct-Drive Two-Revolution Press

With Four Form Rollers and Printed-Side-Up Delivery

This Four-Roller Two-Revolution Press has been installed in the plants of prominent concerns who make a specialty of high grade printing and each and every user declares that *The Scott Press* gives an even, unyielding impression, an unsurpassed ink distribution and registers to a hair.

Scott Two-Revolution Presses are built in many sizes and at the present time we have some machines on hand ready for immediate shipment, and if you contemplate installing additional equipment send for list of machines and prices of same.

We have also on hand a number of two-revolution presses of other manufacturers which are taking up valuable floor space in our factory and if you do not want to spend money for a new machine one of these presses might suit your requirements.

Send for List of New and Used Presses

WALTER SCOTT & COMPANY

Main Office and Factory:

PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE: 1457 Broadway

CHICAGO OFFICE: Monadnock Block

A DIE FOR EVERY PURPOSE

Nelson Dies Are Unusual

both in their construction and performance. The punching members, after all, are the foundation of every punching equipment and the index to its earning capacity. Every Nelson die is built to the highest mechanical standard and warranted under an iron-clad Nelson guarantee which eliminates breakage, replacements, or inaccuracy of any kind.



The Nelson Punching Machine

From standpoint of design as well as construction is a high-class tool, capable of producing the most exacting results.

Descriptive Literature for the asking.

C.R.&W.A.NELSON

190 North State Street, Chicago, Ill.

NORMAN F. HALL Co.
San Francisco, Cal.

THOS. E. KENNEDY & Co.
Cincinnati, Ohio

CARL MACHINE Co.
Cleveland, Ohio

DES MOINES PRINTERS EX.
Des Moines, Iowa

ADZIT PRINTER'S SUPPLY Co.
Grand Rapids, Mich.

F. T. WIMBLE & Co., Ltd.
Sydney, Australia

GILLQUIST & BERGSTROM
Stockholm, Sweden

PITTSBURGH TYPE FOUNDERS Co.
Pittsburgh, Pa.

BARNHART BROS. & SPINDLER BRANCH HOUSES

Chicago

Washington

Dallas

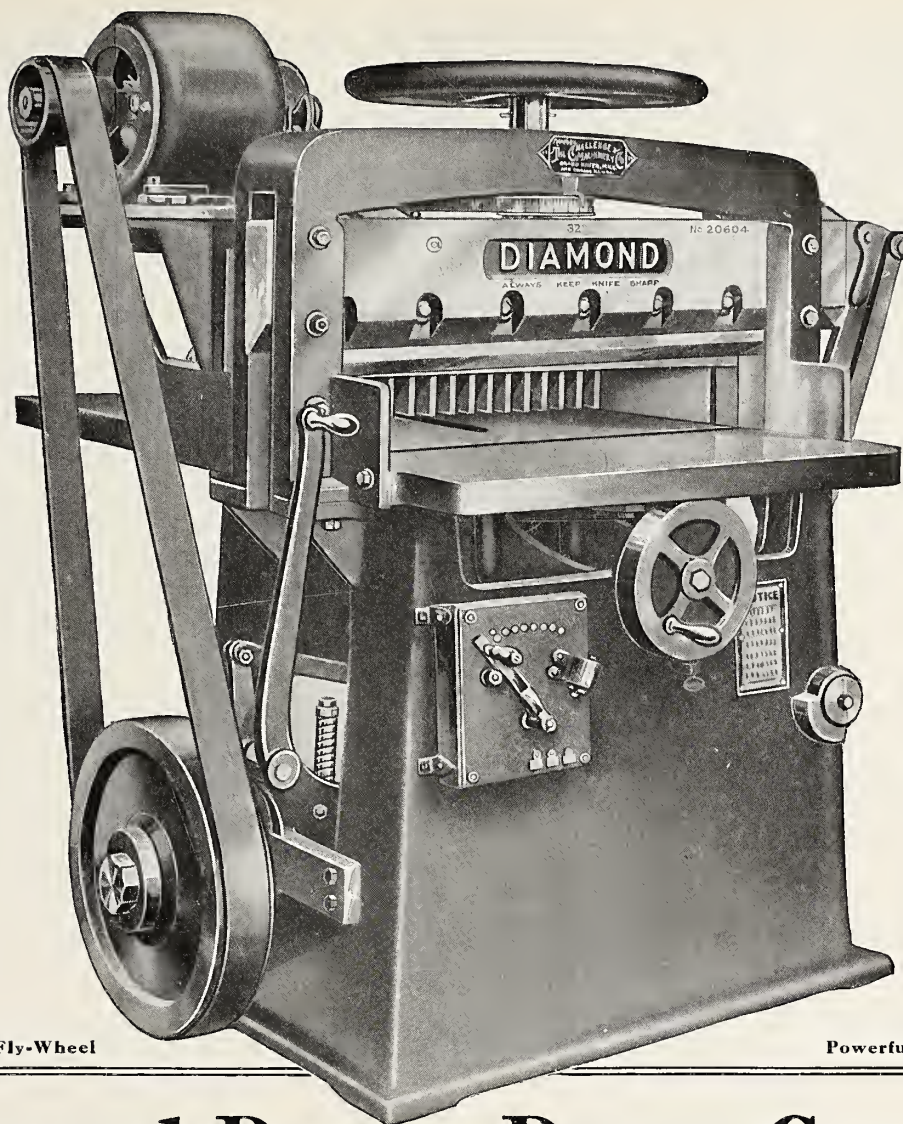
St. Lou's

Omaha

St. Paul

Kansas City

Seattle



Hyatt Roller Bearing in Fly-Wheel

Powerful Worm Gear Drive

Diamond Power Paper Cutters

Meet every possible production requirement expected of a modern Power Paper Cutter and excel in Speed, Accuracy, Durability, Safety and unusual Convenience in Operating.

Made in Three Sizes, 30 Inches, 32 Inches and 34 Inches

DIAMOND POWER CUTTERS have the "double-shear" or dip cut, making the cut smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back gauge, coming close to extra long side gauges on both sides, and steel tape back gauge indicator which can be easily locked. Many other features that will appeal to you.

SEND FOR FULL PARTICULARS AND PRICES—SOLD AND GUARANTEED BY ALL DEALERS

**THE CHALLENGE
MACHINERY CO.**

**Challenge
creations**
for
Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

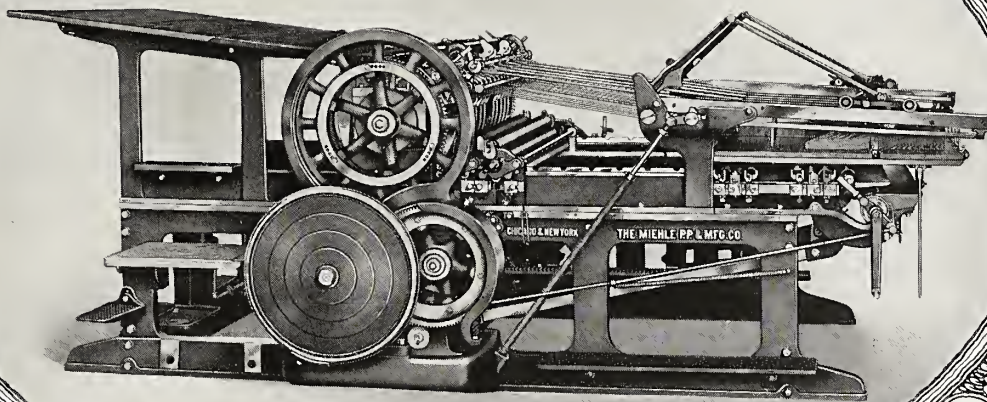
CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

The Miehle



SAVING POWER

GREAT power economy is one of the thoroughly demonstrated features of the Miehle.

This saving is constant; day after day, week after week, it accumulates, and, at the end of the year, it reaches a surprisingly large figure.

On any Miehle, this saving alone is more than sufficient to justify an original cost materially greater than that of any other machine.

And this is but one of the so called "little" economies in the operation of the Miehle.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL. 1218 Monadnock Block	DALLAS, TEX. 411 Juanita Building
NEW YORK, N. Y. 2840 Woolworth Building	BOSTON, MASS. 176 Federal Street
PHILADELPHIA, PA. Commonwealth Trust Building	SAN FRANCISCO, CAL. 401 Williams Building
ATLANTA, GA., Dodson Printers Supply Co.	

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Pressroom Profits

are derived from the money saved as well as from the money made in the operation of the presses. Whether type presses or offset, no presses built produce more work or better work than

The PREMIER

TWO-REVOLUTION 4-ROLLER PRESS

The WHITLOCK PONY

TWO-REVOLUTION 2-ROLLER PRESS

The POTTER OFFSET

The POTTER TIN PRINTING PRESS

■

Every mechanical device that makes for the production of work of the finest quality in the greatest quantity at the lowest operative cost is incorporated in these presses.

Every printer should know about them

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

NEW YORK: 1102 AEOLIAN BLDG., 33 West 42d Street

CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street

BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 1337 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue

SAN FRANCISCO, CAL.: SHATTUCK & BICKFORD, INC., 345 Battery Street

CANADA WEST

Messrs. Manton Bros.

105 Elizabeth St., Toronto, Ont.

CANADA EAST

Geo. M. Stewart, Esq.

92 McGill St., Montreal, P. Q.

MARITIME PROVINCES

Printers' Supplies, Ltd.

27 Bedford Row, Halifax, N. S.

You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen—and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay “put”—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

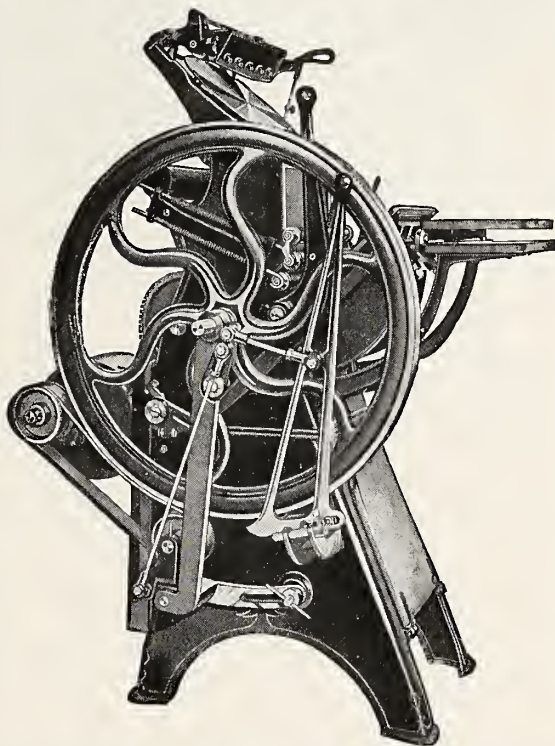
Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

Carmichael Blanket Co.

ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco

For the Small Work Economically and Quickly Done— THE PEARL PRESS



Six Strong Points of the Pearl Press

- 1. SPEED**—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.
- 2. Easy Operation.**—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to “kick.” A splendid press for breaking in apprentices.
- 3. Durability.**—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.
- 4. Strength.**—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.
- 5. Noiseless.**—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.
- 6. Cost.**—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

Golding Manufacturing Co.

Franklin, Massachusetts

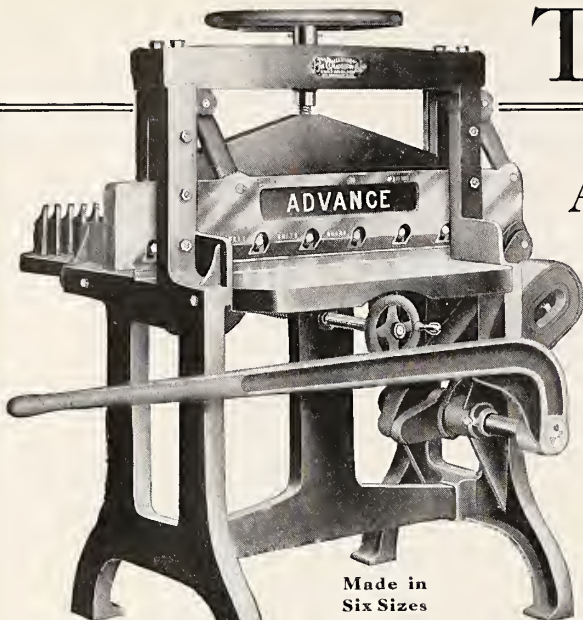
Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE

AMERICAN TYPE FOUNDERS CO.

Also Type Foundries and Dealers Generally

The Old Reliable



Note Position
of Lever when
Finishing Cut

Made in
Six Sizes

Advance Lever Cutter in the lead for over 30 years

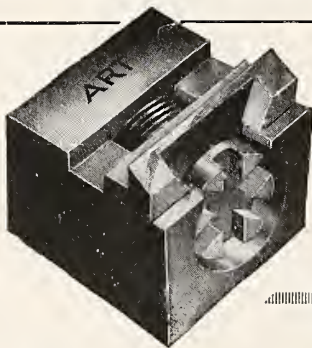
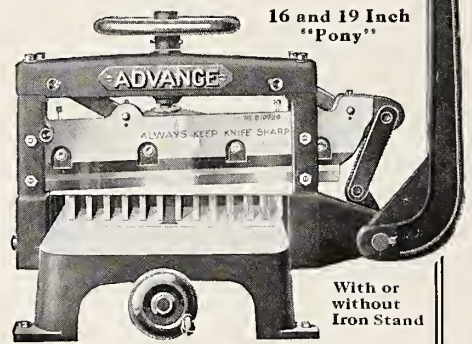
Made in Six Sizes, from the 16 and 19 inch Pony, with or without Iron Stand, to the sturdy 23 $\frac{1}{4}$, 26 $\frac{1}{4}$, 30 and 33 inch sizes as illustrated.

Powerful compound leverage; extra long, quickly adjusted interlocking back gauge; adjustable gibs in side frames; side gauges on both sides, both front and back; half-inch cutting stick with facilities for easy removal, are only a few features of the ADVANCE.

The "E-Z" Cutter

Advance Pony Cutters are thoroughly practical small cutters and do accurate and rapid work. Hundreds of printers use them for their small jobs to release the larger cutter for heavy, large work. They are also used in the supply departments of Railroads, Insurance Companies, Banks, Photo Studios, Public Service Corporations, etc.

SOLD AND GUARANTEED BY ALL SUPPLY DEALERS.



Just Put It Up to Us Don't Say: "It Can't Be Done"

Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do specialty work, book and magazine work, catalogs, booklets, fine color and register work, labels or post-cards. Many of our plate equipments are explained in detail in our illustrated free booklet:

"Challenge Plate-Mounting Equipment"

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES

The "Expansion" Plate-Mounting System
For Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One-Color Work

The "Challenge" Post-Card Blocks
Designed Especially for this Work

Challenge Four-Section Register Blocks
With Built-in Art Register Hooks

Challenge Electrotypes and Stereotype Blocks
The Popular and Best One-Piece Block

Challenge Cast Iron Bases for Newspapers
Made in all standard Column Sizes

Challenge Cast Iron Stereotype Bases
In Labor-Saving Fonts

Special Blocks for Special Uses Made to Order

**THE CHALLENGE
MACHINERY CO.**

**Challenge
creations**
for
Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

HAMILTON EQUIPMENT

WOOD AND STEEL

*For Nearly Forty Years the Standard In Every
Department of the Printing Plant*

While material and workmanship are important factors—jealously guarded to keep them on a high plane—of equal or greater importance are the features of time and space saving that are worked into every piece. If you are crowded or you feel or know that your plant is not producing what it should per dollar of pay roll—it will pay you to investigate Hamilton equipment.

*Full information sent promptly
on request.*

The Hamilton Manufacturing Co.

*Hamilton Equipments are Carried in Stock and Sold by all Prominent
Typefounders and Dealers Everywhere.*

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

FOR PROMPT SERVICE

PRINTING MACHINERY AND SUPPLIES

Carried in Stock for Immediate Shipment by all Selling
Houses of the AMERICAN TYPE FOUNDERS COMPANY

"AMERICAN TYPE THE BEST IN ANY CASE"

THE NEWEST LINE

**HAMILTON STEEL EQUIPMENTS FOR
PRINTING PLANTS**

ARE TIMESAVERS

American Type Founders Co.

LOCATION OF SELLING HOUSES

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH

CLEVELAND
DETROIT
CHICAGO
CINCINNATI
MILWAUKEE

ST. LOUIS
MINNEAPOLIS
KANSAS CITY
DENVER
WINNIPEG

LOS ANGELES
SAN FRANCISCO
PORTLAND
SPOKANE

Chandler & Price Presses
Paper Cutters
Hartford & National Presses
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Hamilton Wood Goods
Challenge Mach'y Co. Products
Lee Two-Revolution Press
Type, Borders & Ornaments
Metal Leads & Slugs
Brass Rule & Metal Furniture
Numbering Machines
Angle Ink Knives
American Plate Brushes
Stapleset Benzine & Lye Brushes
Galleys, Brass and Steel
Run-Easy Tape Couplers

You Get Dependable Machinery When You Buy Monitors

MONITOR MACHINERY

Wire Stitchers
All Sizes

Perforators
Various Sizes and Styles

Punching Machines
Multiplex and Duplex

Numbering and Paging

Creasing and Scoring
Embossers

MONITOR MACHINES are built to endure. Designed right, built from the best material and with the highest grade of workmanship, they can always be depended upon to produce the work most efficiently.

Changing design shows uncertain standards—the change is usually made to bring about a quick, productive selling campaign or to produce something at low manufacturing cost without any regard to durability. When quality is secondary, up-keep is high, efficiency low and resale almost impossible.

MONITOR MACHINERY

**Delivers more work; loses less time through breakdowns;
costs less to operate and maintain; lasts longer, depreciates less and commands a higher trade and resale value.**

LATHAM MACHINERY COMPANY

NEW YORK

CHICAGO

BOSTON

The Mill Price List



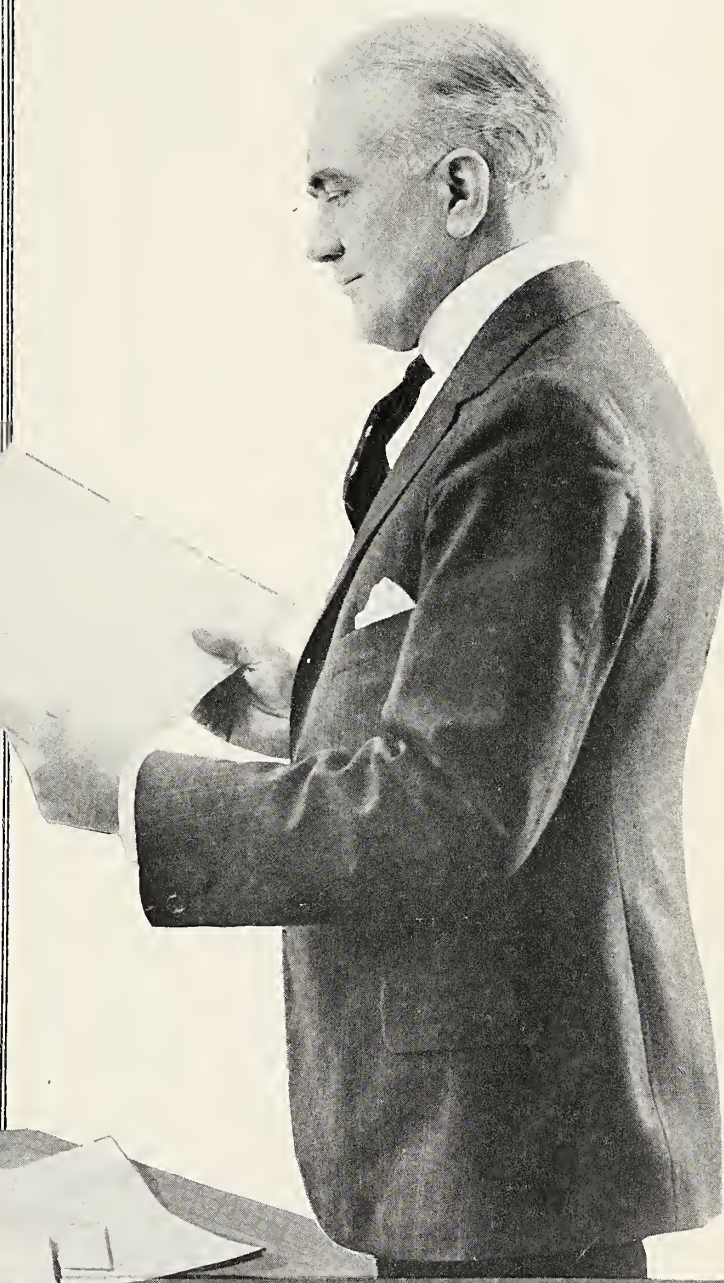
Velvo-Enamel.
Marquette Enamel.
Sterling Enamel.
Westmont Enamel.
Pinnacle Extra-strong
Embossing Enamel.
WHITE INDIA
Westvaco Ideal Litho
COATED ONE SIDE
Westvaco Super.
Westvaco M.F.
Westvaco Eggshell
Minerco Bond.
WHITE PINK BLUE CANARY GOLDENROD
Origa Writing.
WHITE CANARY
Westvaco Index Bristol
WHITE BUFF BLUE SALMON
Westvaco Post Card



THE West Virginia Pulp & Paper Company have succeeded in combining quality, uniformity, and volume of production in paper.

Samples of the Westvaco trade-marked brands itemized in the **Mill Price List** will be sent to any user for purposes of inspection.

The distributors listed on reverse side of this sheet, will supply sheets for dummies.



THE WEST VIRGINIA PULP & PAPER CO.

NEW YORK AND CHICAGO

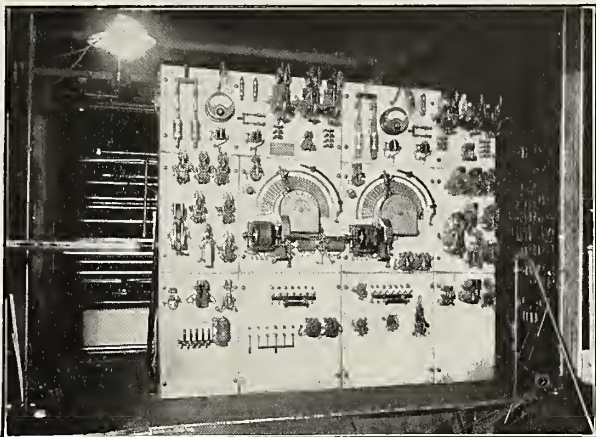
THE West Virginia Pulp & Paper Company mark protects you on quality and uniformity. Every case is labeled with our guarantee mark. The following distributors are ready to serve you with samples. Be sure your name is on the mailing list of our nearest distributor so that you receive the Mill Price List monthly.



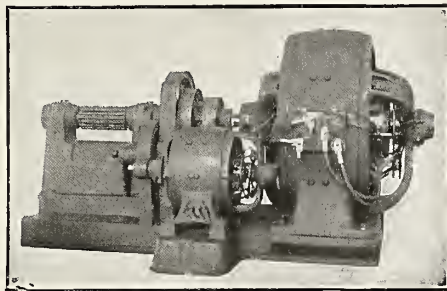
<i>Detroit</i> . . .	The Union Paper & Twine Co.	<i>Philadelphia</i> . . .	Lindsay Bros., Incorporated
<i>Cleveland</i> . . .	The Union Paper & Twine Co.	<i>Washington, D. C.</i> . . .	R. P. Andrews Paper Co.
<i>Cincinnati</i> . . .	The Chatfield & Woods Co.	<i>Norfolk, Va.</i> . . .	R. P. Andrews Paper Co.
<i>Pittsburgh</i> . . .	The Chatfield & Woods Co.	<i>York, Pa.</i> . . .	R. P. Andrews Paper Co.
<i>Boston</i>	The Arnold-Roberts Co.	<i>New York</i> . . .	West Virginia Pulp & Paper Co.
	<i>Chicago</i>	West Virginia Pulp & Paper Co.	

This insert is not a sample of any of the papers advertised

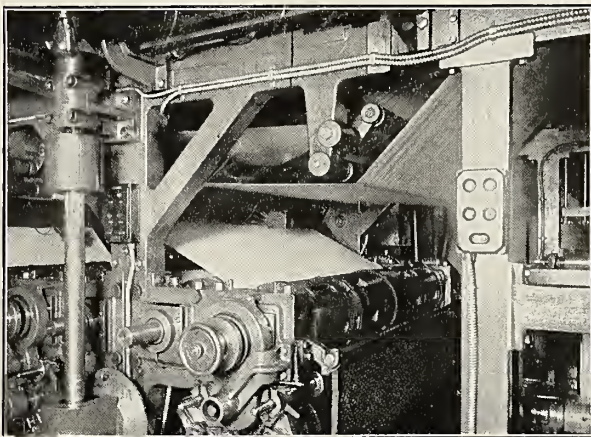
Sprague Electric Control System and Motor Drives for Newspaper Presses



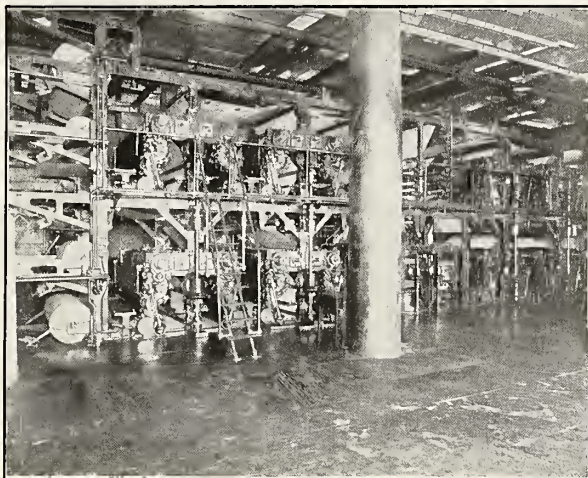
Control for 2 — 100 H. P. Double Motor Drives



Double Motor Driving Equipment



Showing Control Stations on Press Frame



Double Octuple High Speed Press, one of the Largest in the world, operated by Sprague Electric System



Showing Silent Chain Drive

All elements designed, built and tested in one Factory,
the best equipped of its kind and one of the largest in
the State of New Jersey.



Main Offices
527 W. 34th St. New York

SPRAGUE ELECTRIC WORKS

Of General Electric Company

PIONEERS OF THE INDUSTRY



Branch Offices
in Principal Cities

What You Sell

After all

What does your customer

See of all the

Skill, time, labor and capital that

Added to the raw paper make

Your finished product?

Only the Ink

Let him see the best there is

Sigmund Ullman Company

Remember

this sign—

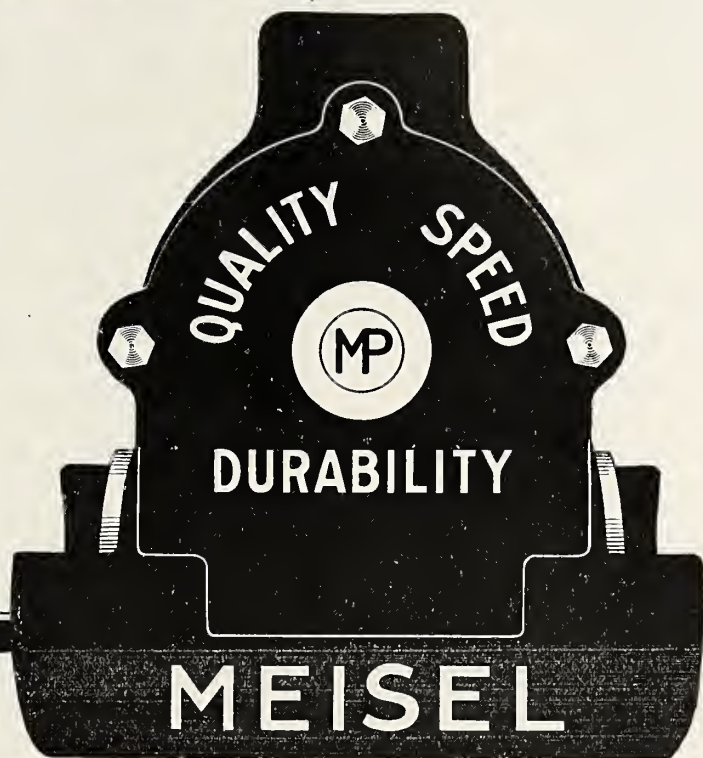
*It's the Trade Mark
of the*

MEISEL PRESS

*Economical
Profitable
Durable*

MEISEL PRESS MFG. COMPANY

946 Dorchester Ave.
BOSTON, MASS.



Trade Mark Registered, U. S. Patent Office.

Motors and Control

*for Stitchers, Typesetters,
Cutters, Etc.*

Westinghouse-Cline Motors and Controllers in your printing plant mean

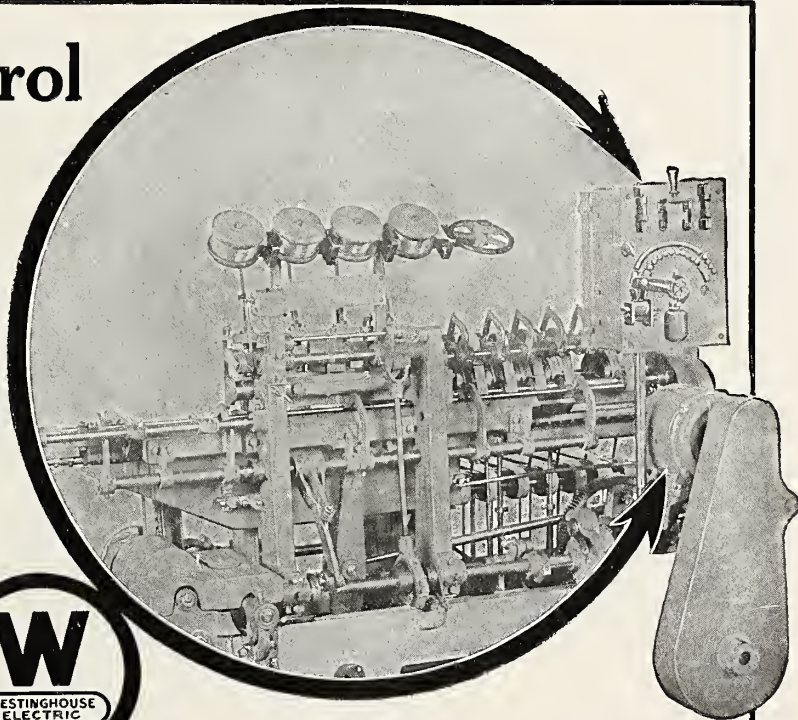
Maximum number of impressions per hour. Quality of work improved. Power expense reduced. Number of shut-downs reduced. Cost of handling stock reduced. Floor space used more economically.

These and other advantages obtained by Westinghouse-Cline motor drive and control are daily making permanent customers because they materially increase net profits.

*For additional information write our
nearest district office.*

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

Sales Offices in all Large American Cities.



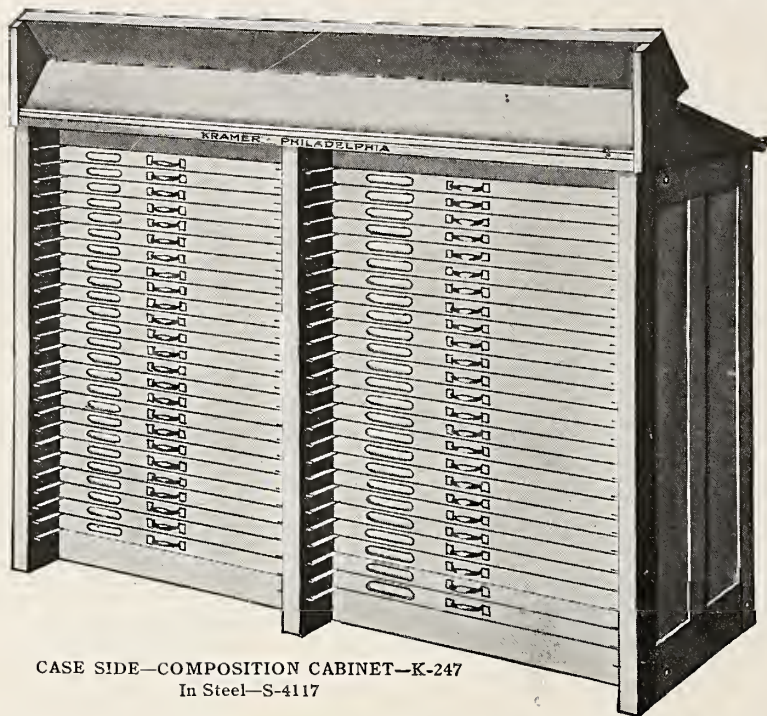
Westinghouse

Please Mention THE INLAND PRINTER When Writing to Advertisers.

DISPLAY COMPOSITION CABINET K-247

A Moderate-Priced Cabinet

K-247 Composition cabinet contains 50 full size, regular depth California Job cases with routed label holders. Four-inch projecting fronts. Case side has full-length bank convenient for quarter cases, galleys, copy, etc. Back and ends full paneled. If desired, 44 extra-depth cases can be substituted for the 50 regular depth. Floor space, 22x70 inches.

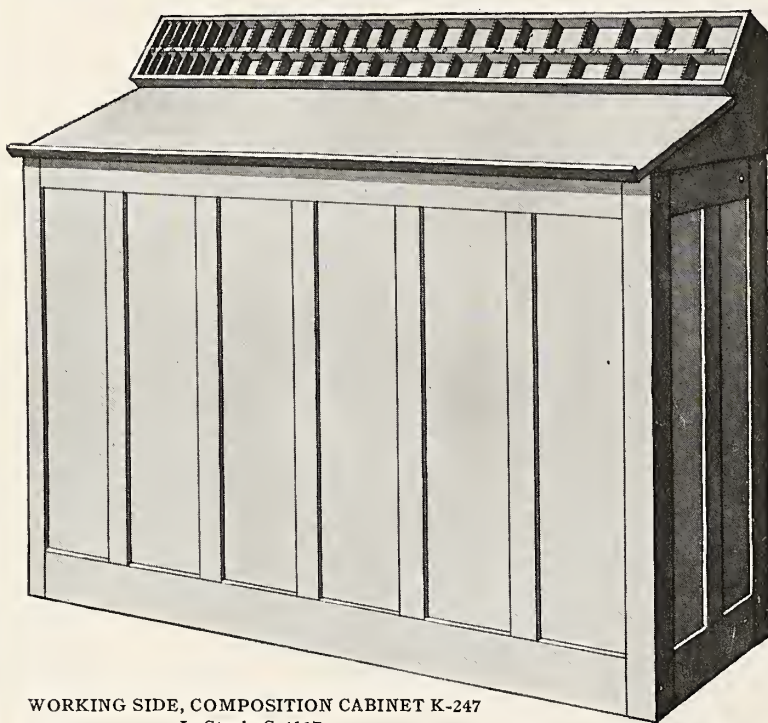


CASE SIDE—COMPOSITION CABINET—K-247
In Steel—S-4117

Fifty Type Cases

Floor Space Only 22x70 Inches

An Excellent Cabinet for Limited Working Space



WORKING SIDE, COMPOSITION CABINET K-247
In Steel—S-4117

Working Side of Composition Cabinet K-247

Has working bank 16 $\frac{3}{4}$ x72 inches, will take two full size cases. Full length, double depth lead and slug case, to hold lengths 4 to 28 ems, with metal number plates. Paneled ends and back. Finished in antique oak or dark olive green gloss enamel.

***This Cabinet is a
Real Space Saver***

KRAMER WOODWORKING CO.

FOURTH AND LEHIGH AVENUE

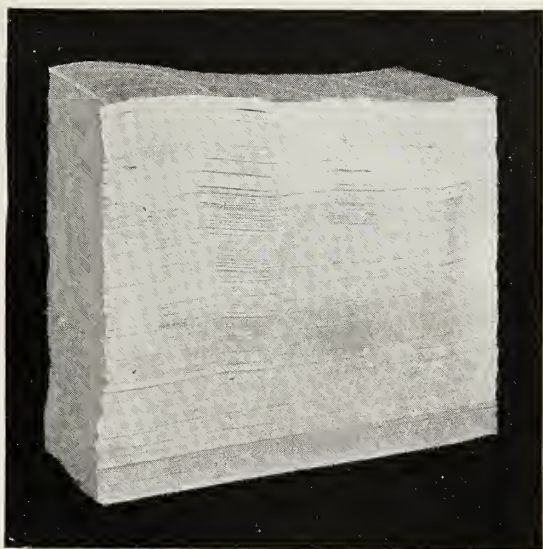
CONTINUOUSLY
SINCE 1797

PHILADELPHIA, PENNSYLVANIA

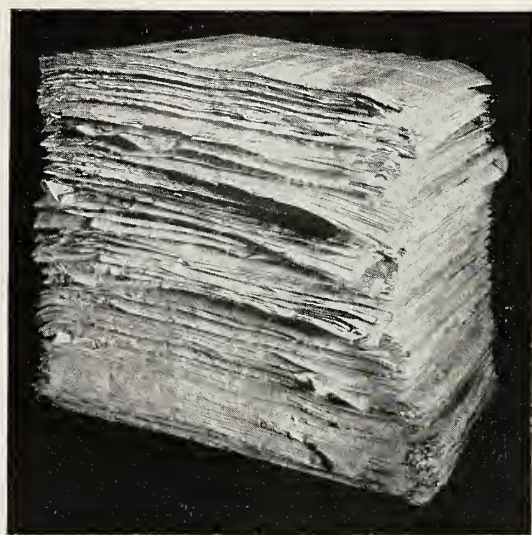
CHAPMAN ELECTRIC NEUTRALIZER

Makes Presses
Deliver Light Paper

Like this:—



Instead of like this:—



Send today for copy of "Facts"

UNITED PRINTING MACHINERY CO.

38 Park Row, New York
604 Fisher Building, Chicago
220 Devonshire Street, Boston



Ask the Salesmen Who Call on You

IT does not make any difference what they sell—ink, paper, machinery, specialties, plates, ready-prints, or any of the thousand and one things you need—ask them what printers in all parts of the country are saying about

FRANKLIN PRINTING PRICE LIST

(Based on Nation-wide
Costs of Production)

Not a salesman but what some customer of his is using this Price List, and he knows what that customer has to say about it, and he will be glad to tell you. He knows that the users are boosters, and have only words of praise for it—one-man print shops to some of the largest in the country, as well as country printing offices.

Perhaps he will take your
order for the Price List,
if you wish it.

If there is no salesman handy, write at once for
**SELLING PRINTING
FROM A PRICE LIST**

and more information about Franklin Printing
Price List, and extracts from a few of the
thousands of letters of approval.

Porte Publishing Company

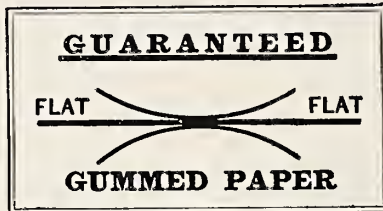
221 ATLAS BLOCK SALT LAKE CITY, UTAH

R.T. PORTE. President

“Born Without a Curl”

Ideal Guaranteed Flat Gummed Papers

Remember the Name.



Insist on this Label.

Absolutely flat before, during and after printing.

Send for sample sheets

IDEAL COATED PAPER COMPANY

Mills and Main Office, BROOKFIELD, MASS.

NEW YORK

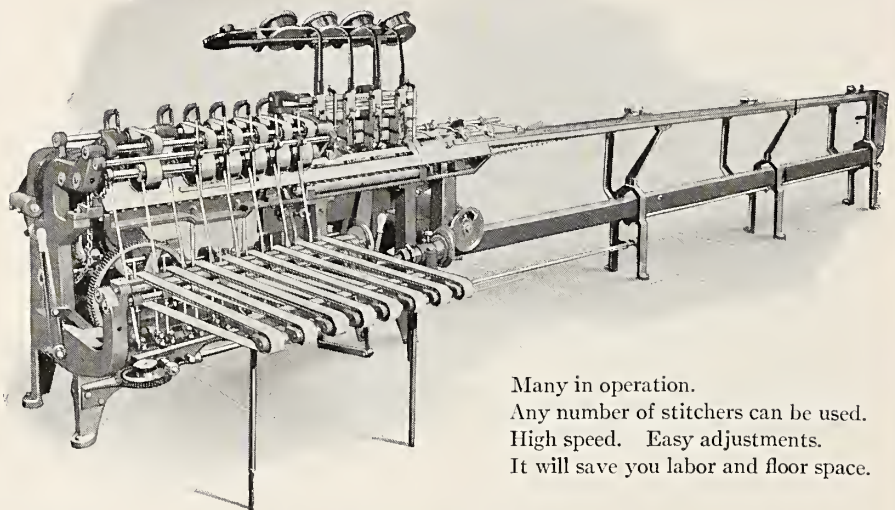
CINCINNATI

CHICAGO

CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY

RACINE, WISCONSIN

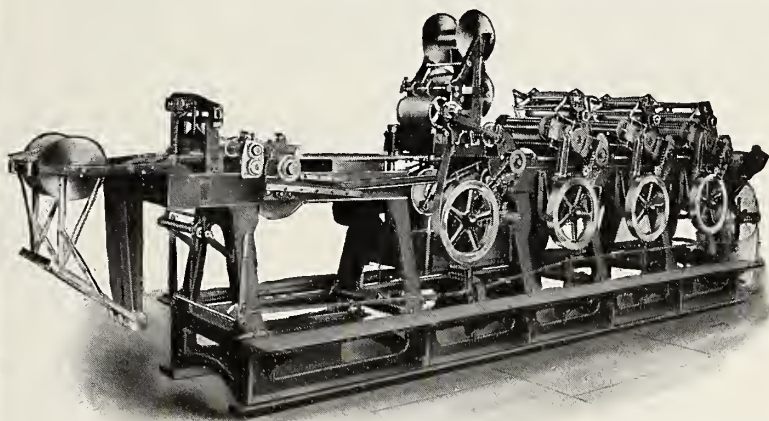
GEO. R. SWART & CO., Eastern Agents, Marbridge Building, New York City.

TORONTO TYPE FOUNDRY CO., Ltd., Canadian Agents,
Toronto, Canada.

CANADIAN-AMERICAN MACHINERY CO.,
8 Bouverie St., London, E. C.

New Era Multi-Process Press

**This is the Era of Specialists
This is the Press for Specialties**



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000—8,000 IMPRESSIONS PER HOUR

**Can Be Assembled to Print in ANY
NUMBER of COLORS on ONE or BOTH
SIDES of stock**

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

**Attachments to Punch, Perforate, Cut to
Size and a Great Variety of
Other Operations**

**ONCE THROUGH THE PRESS
COMPLETES JOB**

**Prompt Deliveries of Work Mean
Pleased Customers**

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company *Manufacturers of High-Grade Specialties*
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

NATIONAL Modern Accounting Forms are a great assistance in keeping specialized business records. Many of these forms have been especially prepared for the National Line by expert accountants. The sheets are punched to fit regular sized Post Binders.

Modern Accounting Forms are time and labor savers, and supply most of the headings necessary for high grade accounting. In buying Blank Books or Loose Leaf Devices always ask for "National" and identify them by the Eagle Trade Mark.

Send for free copy of "GOOD RULES FOR BOOKKEEPERS."



NATIONAL Blank Book COMPANY

30 RIVERSIDE, HOLYOKE, MASS.



COLLINS OAK LEAF BRANDS

ULTRAFINE COATING INCREASES THE PRODUCTIVE HOURS OF YOUR PRESS

A BROAD STATEMENT to make, but it has a foundation in fact, for it has been demonstrated by the most progressive printers of this country that *Oak Leaf Ultrafine Coated Cardboard*, when used for the purposes it is intended, means greater production in the pressroom and, therefore, *greater profit for the printer*.

MAKE-READY TIME IS MINIMIZED because every sheet is absolutely uniform in thickness, surface and weight.

COLOR IS QUICKLY OBTAINED because Oak Leaf Ultrafine coating is semi-waterproof with the proper toughness and finish to take perfectly half-tone, process and letter-press inks of standard manufacture. No doctoring of special inks required.

PRESSES CAN BE SPEEDED UP because every sheet lies perfectly flat and is free from warps, due to careful pasting, thorough seasoning and proper calendering.

In the course of sixty years of continuous endeavor, one problem after another has been solved in the art of cardboard coating. Guesswork and chance have been eliminated and definite results are always possible.

The country-wide demand for *Oak Leaf Brand Coated Cardboard* has increased steadily because a printer's profits increase in ratio to the amount of Ultrafine Coating he buys.

SOLD UNDER THE BRAND NAME

OAK LEAF

Ultrafine White and Tinted Translucent
Ultrafine Folding and Embossing Translucent
Ultrafine Post Card Stock
Ultrafine Litho Coated Blanks
Velumet Coated Cover
Castilian Coated Cover

Reliable Litho Blank
Commercial Translucent
Oak Leaf Tough Check
Oak Leaf Railroads
Oak Leaf Folding Satin
Duotone Translucent

"The Best in Cardboard Since 1857"

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.



COLLINS OAK LEAF DEALERS

EIGHTY DEALERS IN THE UNITED STATES CARRY OAK LEAF QUALITY CARDBOARD AND COVER LINES BECAUSE THEY ARE STANDARD AND GIVE UNIVERSAL SATISFACTION :: MAKE THE ACQUAINTANCE OF YOUR NEAREST OAK LEAF DEALER :: HE IS WORTH WHILE

ALBANY, N. Y.
Hudson Valley Paper Co.

ATLANTA, GA.
*The Whitaker Paper Co.

BALTIMORE, MD.
*Henry D. Mentzel & Co.
*The Whitaker Paper Co.

BOSTON, MASS.
*The Whitaker Paper Co.
The A. Storrs & Bement Co.
Cook-Vivian Co.
Stone & Andrew, Inc.
The Arnold-Roberts Paper Co.
John Carter Co., Inc.

BRIDGEPORT, CONN.
*The Phelps & Lasher Paper Co.

BUFFALO, N. Y.
*The Alling & Cory Co.

CHICAGO, ILL.
*Chicago Paper Co.
Berkshire Company
Empire Paper Co.
Knox & Wolcott Paper Co.
Messinger Paper Co.
Midland Paper Co.
Parker-Thomas & Tucker Paper Co.

CINCINNATI, OHIO
*The Whitaker Paper Co.

CLEVELAND, OHIO
*The Central Ohio Paper Co.

COLUMBUS, OHIO
*The Central Ohio Paper Co.

DETROIT, MICH.
*The Union Paper & Twine Co.
*The Whitaker Paper Co.

HAGERSTOWN, MD.
Antietam Paper Co., Inc.

HARRISBURG, PA.
Donaldson Paper Co.

HARTFORD, CONN.
Rourke-Eno Paper Co.

INDIANAPOLIS, IND.
*C. P. Lesh Paper Co.
*The Whitaker Paper Co.

JACKSONVILLE, FLA.
Antietam Paper Co., Inc.

KANSAS CITY, MO.
Kansas City Paper House

LINCOLN, NEB.
Lincoln Paper Co.

LOS ANGELES, CAL.
*Zellerbach Paper Co.

LOUISVILLE, KY.
Louisville Paper Co., Inc.

LYNCHBURG, VA.
Caskie-Dillard Co., Inc.

MILWAUKEE, WIS.
*The W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.
*The John Leslie Paper Co.

NEW ORLEANS, LA.
*E. C. Palmer & Co., Ltd.

NEWARK, N. J.
*J. E. Linde Paper Co.

NEW YORK CITY, N. Y.
Jay H. Albere
American Paper Mills Corp.
Alexander-Holden Paper Co., Inc.
Beekman Paper & Card Co., Inc.

Forest Paper Co., Inc.
Joseph I. Grady, Inc.
Harlem Card & Paper Co.
Holden & Hawley, Inc.
C. B. Hewitt & Bros., Inc.
Junger Paper Co.

*J. E. Linde Paper Co.
Manhattan Card & Paper Co.
Richter Card & Paper Co.
Royal Card & Paper Co.
M & F. Schlosser
W. G. Willmann Paper Co., Inc.

NEW HAVEN, CONN.
*New Haven Paper Co., Inc.

NORFOLK, VA.
R. P. Andrews Paper Co.

OAKLAND, CAL.
*Zellerbach Paper Co.

OMAHA, NEB.
Carpenter Paper Co.
*Western Paper Co.

PHILADELPHIA, PA.
Charles Beck Co.
A. S. Datz & Son
Garrett-Buchanan Co.
*A. Hartung & Co.
*D. L. Ward Co.

PITTSBURGH, PA.
*The Alling & Cory Co.

PORTLAND, ORE.
*Pacific Paper Co.

PROVIDENCE, R. I.
R. L. Greene Paper Co.

RICHMOND, VA.
*The Whitaker Paper Co.

ROCHESTER, N. Y.
*The Alling & Cory Co.

ST. LOUIS, MO.
*Acme Paper Co.

ST. PAUL, MINN.
*Nassau Paper Co.

SALT LAKE CITY, UTAH
*Western Newspaper Union

SAN FRANCISCO, CAL.
*Zellerbach Paper Co.

SEATTLE, WASH.
*Richmond Paper Co.

SPOKANE, WASH.
*John W. Graham & Co.

SPRINGFIELD, MASS.
*The Paper House of New England

TOLEDO, OHIO
*The Central Ohio Paper Co.

TROY, N. Y.
Troy Paper Co.

WASHINGTON, D. C.
R. P. Andrews Paper Co.

YORK, PA.
R. P. Andrews Paper Co.

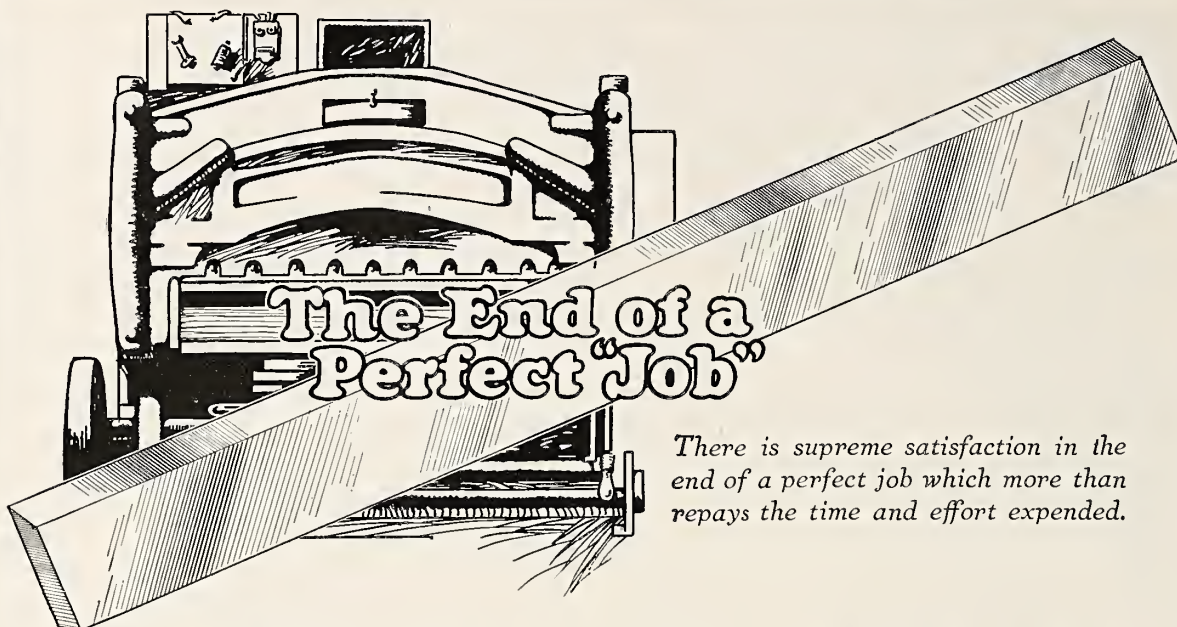
WINNIPEG, CANADA
John Martin Paper Co., Ltd.

*Agents for "Oak Leaf Coated Covers." Watch for announcement of the new lines to be featured during 1920

All that you need to be sure of in buying coated cardboard or cover stock is that it bears the brand of the Collins Oak Leaf

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.





There is supreme satisfaction in the end of a perfect job which more than repays the time and effort expended.

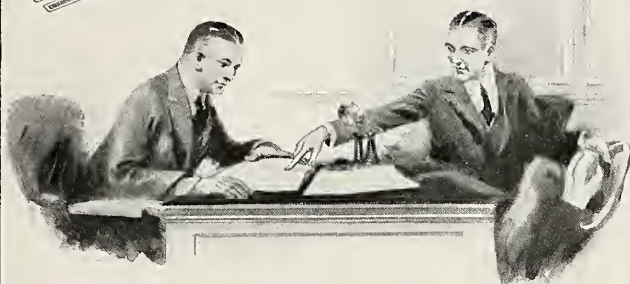
DOWD of Beloit will supply the knife to insure a perfect finish to a well handled job. Keen cutting edges are indispensable to the printer in securing clean cut, creditable results. Dowd knives have keen edges—cut clean and the results satisfy.

Seventy-three years of progressive improvement back up the quality of Dowd knives. They are good because made good. They cut clean and the edge lasts.

*Printers—specify Dowd knives for your paper cutting machines. There is a knife for every one.
Write Dowd of Beloit.*

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.

Foldwell
TRADE MARK



“Just See How It Holds at the Stitches”

“When that catalog was planned we took into account what many advertisers overlook — the strain on the center page fold. Foldwell was chosen to withstand that strain. Examine it. Not a sign of a crack there — nor on the cover.

“Open and close it all you please. The strain will not loosen the cover *and no pages will fall out.* The stitches will bend before the paper breaks between the holes.”

The printer's confidence in Foldwell is well placed. For Foldwell's rag base and extra strong fibres insure it against cracking or breaking

By using Foldwell in your catalogs you too can be certain that your sales messages and illustrations will do every bit of work you intend them to do. For Foldwell catalogs, though severely handled and repeatedly thumbed back and forth, always come up smiling.

Our booklet, “The High Cost of Taking a Chance,” on request.

Chicago Paper Company, Manufacturers
911 South Wells Street, Chicago, Ill.

NATIONALLY DISTRIBUTED BY

Lasher & Lathrop, Inc.,
29-33 Lafayette St., New York
City
Whitehead & Alliger Co.,
8 Thomas St., New York City
John Carter & Company, Inc.,
100 Federal St., Boston, Mass.
Alling & Cory, Rochester, N. Y.
Alling & Cory, Buffalo, N. Y.
Alling & Cory, Pittsburgh, Pa.
D. L. Ward & Co.,
28 S. Sixth St., Philadelphia, Pa.
Pheips & Lasher, Bridgeport, Conn.
McClellan Paper Company,
700 S. Fourth St., Minneapolis,
Minn.
McClellan Paper Company,
Duluth, Minn.
Acme Paper Company,
115 S. Eighth St., St. Louis, Mo.
Carpenter Paper Company,
106 Seventh St. Viaduct,
Des Moines, Iowa
Cincinnati Cordage & Paper Co.,
Cincinnati, Ohio
Spokane Paper & Stationery Co.,
Spokane, Washington
Tacoma Paper & Stationery Co.,
Tacoma, Washington

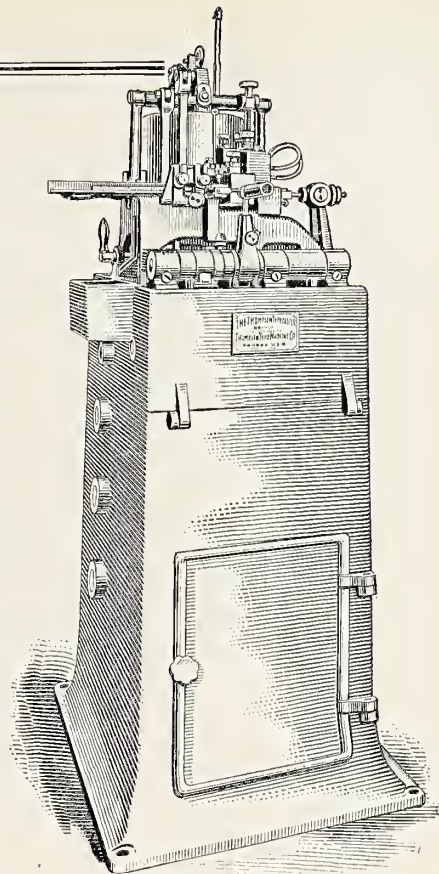
Carpenter Paper Company,
Ninth and Harney Sts., Omaha,
Neb.
Kansas City Paper House,
Kansas City, Mo.
Carpenter Paper Company,
143 State St., Salt Lake City,
Utah
Commerce Paper Co., Toledo, Ohio
Commerce Paper Company,
Columbus, Ohio
St. Paul Paper Co., St. Paul, Minn.
Allman-Christiansen Paper Co.,
131 Mich. St., Milwaukee, Wis.
Cincinnati Cordage & Paper Co.,
535 E. Third St., Dayton, Ohio
John Martin Paper Co., Ltd.,
Winnipeg and Calgary, Canada.
Chope Stevens Paper Co.,
Detroit, Mich.
Blake, Moffitt & Towne,
242 S. Los Angeles St., Los
Angeles, Cal.
Blake, Moffitt & Towne,
45 First St., San Francisco, Cal.
Blake, McFall Company,
Portland, Oregon
American Paper Company,
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Type 5-Point to
48-Point

Quads and Spaces
5-Point to
48-Point

Leads, Slugs and
Rules 2-Point to
18-Point and
any length

Only Type Caster
using both
Linotype and
Intertype
matrices



*Have
You
Installed
the*

Thompson Non-Distribution System

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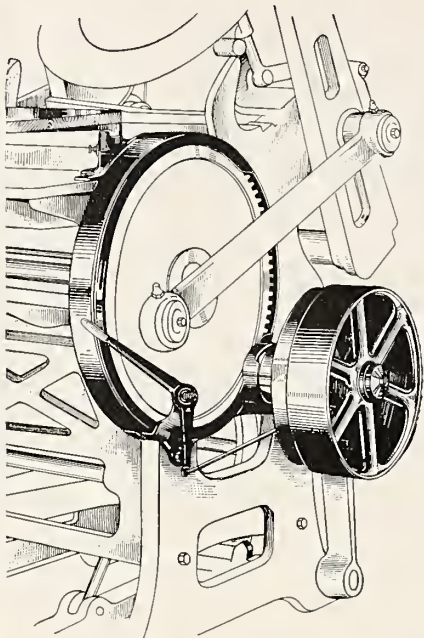
THE Thompson Type, Lead and Rule Caster in your plant will help to eliminate much of the non-productive time in your composing-room and also in your pressroom.

Keep pace with the demands for speed and quality, and meet competition with the Thompson. Raise your standard of quality by giving your customers new type for every job. With the Thompson in your plant on non-distribution there is no lost motion and you can sell more hours of the time you are paying for than you can by any other method.

**Thompson Type Machine
Company**

223 West Erie Street, Chicago, Ill.

HORTON (FOUR-IN-ONE) Variable Speed Pulleys



Model "R" Attached to
C. & P. Jobber.

Used and Endorsed by the Leading
Printing Concerns in North and
South America and Europe

A practical efficiency creator embodying
Four distinct and individual valuable features:

- (1) A Variable Speed Friction Pulley
- (2) A Clutch
- (3) A Shock Absorber and Preventer
- (4) A Brake

Write us or your dealer

Horton Manufacturing Company

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What Tabbing Compound Permits This? *Only* NUREX!

PATENT PENDING

Many advantages accrue to the printer through the quality of this new padding compound which permits of such rough handling of a tab after the compound has dried as is here illustrated.

Forms printed in gangs may be assembled and *tabbed in gangs* also, for NUREX will not crack under the cutter nor penetrate the stock.

Consider for a moment the opportunities for time-saving and money-saving afforded by this one feature alone. It is not possible with glue or other compounds made for tabbing. *NUREX easily saves 50% of labor in tabbing.* Two coats can be applied, cut in gangs and wrapped for delivery in thirty minutes.

A further advantage—NUREX requires no heating!

It is always ready to use and works the same in any climate. When "set" it never becomes sticky in damp weather or brittle in dry weather. Stop experimenting with inferior tabbing compounds. Each day you are without NUREX represents loss of satisfaction and profits. Order from your supply house, but do not accept substitutes.



Order a trial gallon today, and when used up you will be convinced that the only tabbing compound is NUREX.

Trade supplied through distributors only.

THE LEE HARDWARE COMPANY
SALINA, KANSAS

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Puts Your Ink in Proper Condition

For the varied grades of paper and climatic condition.

Reducol will give you better distribution, which means increased impressions.
It helps to break the pigment, thereby giving you greater covering properties.
Assists in preventing offset and makes slip-sheeting practically unnecessary.
Eliminates much washing up during run and preserves the rollers.
It saves from 10 to 25 per cent on your ink bills.

Send for a trial order, subject to your approval.

INDIANA CHEMICAL & MFG. COMPANY, Indianapolis, Ind.

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Why NOT Help Your Salesmen Get Some New Accounts?

New accounts mean new business—more profits—the goal you are striving to reach.
Perhaps right now your salesmen have several promising prospects with whom they are trying to close.

Let's Give Them a *Competitive Advantage*

Install the Matrix Ruled Form and Tabular System, which is getting the business for scores of the best printers today. Factories, banks, wholesale houses, in fact all lines of business, use blank forms, manifold forms and cost sheets, ordered in large quantities.

If you have an intertype or linotype equipped with the Matrix Ruled Form and Tabular System you are well prepared to handle this class of work.

You can figure blank work 25 per cent lower and still make more money than your competitor who hasn't this labor-saving system.

If you give your customer good service on blank work the rest is easy. You've gained a foothold.

Let Us Show You How You Can Cash in on This Opportunity

The coupon is for that purpose. Use it—right now.

Matrix Ruled Form & Tabular Co.
Touraine Building, Fort Worth, Texas

Matrix Ruled Form & Tabular Co.
Touraine Bldg., Ft. Worth, Texas

Gentlemen—Enclosed find a few samples of blank and tabular work. Show us how we can save money on the composition of each individual job, setting it on the machine. Tell us *why* and *how* your system is superior to others.

Firm name..... by.....

Address

Town.....State.....

Kind of Machines..... Intertypes.....Linotypes

We're Busy!

So are you, or we wouldn't be quite so.

Printers, Photo-Engravers, Electrotypers, Stereotypers, are on our books and of course everybody wants his first, but—

Does anything to the right interest you? The sooner you tell us, the sooner you'll be first.

Write us—for Wesel Service is at your service in any way we can serve you.

Our Western Representatives are advised from the Home Office.



F. Wesel Mfg. Co.

Home Office:
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Some Wesel Products

THE WESEL FINAL SYSTEM OF BASES AND HOOKS for holding printing-plates on printing-presses. The really best method extant.

ELECTRIC PROOF-PRESSES for clear proofs and quick action, other styles also.

ELECTRIC-WELDED CHASES, original with Wesel and never surpassed for accuracy and strength.

GALLEYS, BRASS RULE in its variety, and the numerous other miscellany for the *Printing-Plant Equipment*.

LENSES, PRISMS, CAMERAS, STANDS, ETCHING OUTFITS.

BALL-BEARING ROUTERS for flat or curved work and combined.

AUTOMATIC DRILLING AND NAILING MACHINES.

WESEL WASHINGTON HAND-PRESSES and the other needfuls for the *Photo-Engraver*.

HYDRAULIC PRESSES for lead, wax, or combined processes, 2,000 tons and smaller.

CASE-MAKING REQUISITES, DEPOSITING EQUIPMENTS complete in every detail.

WESEL WATER-COOLED BACKING-UP APPARATUS.

SHAVERS, TRIMMERS, BEVELERS, SAWS and all other necessities for the *Electrotype Foundry*.

MATRIX-MAKING MACHINERY for wet or dry processes.

PNEUMATIC DRYING TABLES, singly or in multiple, making uniform, sharp, clean-cut mats.

FURNACES, FLAT AND CURVED AUTO-LOCKING CASTING-BOXES, TAIL-CUTTERS, SHAVING-MACHINES and other accessories that go to make complete installations for the largest Newspaper, and for Job *Stereotype Foundries*.

When writing, kindly mention this advertisement.

The Production of Good Printing

"Of all the materials entering into The Production of Good Printing, none is more important than Ink," says Francis L. Burt in *The Inland Printer*.

All the materials entering into the composition of our inks are carefully tested in our up-to-date laboratories and after the ink is manufactured it is tried out on our battery of printing presses.

Sinclair and Valentine Co.

The intricate processes of making black and colored Inks, varnishes and dry colors for all purposes are carried on in our up-to-date factories in New York, New Jersey and Canada.

**LINCOLN HALF-TONE BLACK THE BEST MADE
ST. PATRICK'S DAY GREENS FOR USE ANY DAY**

OFFICES:

NEW YORK, 506-511 West 129th Street
CHICAGO, 718 South Clark Street
ST. LOUIS, 320 Locust Street
CLEVELAND, 321 Frankfort Avenue
DETROIT, 184 Gladstone Avenue
BOSTON, 516 Atlantic Avenue

BALTIMORE, 312 North Holliday Street
ALBANY, N. Y., 184 Warren Street
BUFFALO, College Hill, Snyder
MONTREAL, 46 Alexander Street
TORONTO, 233 Richmond Street
WINNIPEG, 173 McDermott Ave.

CRITICISM CONTEST

Bucher Letter-Head

Announced in our January issue.

THE WEEKLY GRAPHIC

Every Thursday

HONEY BROOK, PA.



THE PARKESBURG JOURNAL

Every Friday

PARKESBURG, PA.

THE H. C. BUCHER COMPANY, Inc.

H. C. BUCHER, President and General Manager

PRINTING PUBLISHING ADVERTISING

OFFICES: Graphic Building, Honey Brook, Pa. 409 First Avenue, Parkesburg, Pa. Both Phones

PRINTING PLANT: Honey Brook, Pa.

HONEY BROOK, PA.,

No. 457.—Fifty of the Sixty Readers Who Wrote Letters in the Contest Favored This Design.

ON pages 456 and 457 of the January issue of THE INLAND PRINTER two arrangements of a letter-head for The H. C. Bucher Company, Inc., Honey Brook, Pennsylvania, were shown. These had been sent in by H. C. Bucher, president of the company, with the request that we advise him which was the better. We noted instantly that each had points in its favor, and we felt that if our readers were permitted to pass upon the merits of the two examples, many good points would be brought out, also that a comparison of the views expressed would give a very good idea as to how the letter-heads would be received and appreciated generally. Hence a contest was announced, a year's subscription to THE INLAND PRINTER being offered the reader who, in one hundred words or less, should give the best reasons as to why the design of his choice was the better of the two.

The response was gratifying to the editor, sixty readers writing letters, in spite of the fact that but a single prize was offered, one year's subscription to this journal.

The setting which appeared on page 457 is therefore shown here as No. 457, while the heading which was reproduced on page 456 is hereby numbered 456. In the January issue these headings were printed in black and light blue, the colors desired for the "Specimens" department of that issue, whereas it is necessary for us to use in this issue a brown of about the same value as the blue before used. It is obvious that the best letter

must be one favoring the setting receiving the highest vote, which was No. 457. That setting won by a five-to-one vote, fifty of the sixty who wrote comments considering it the better of the two.

To select the best of these was a difficult matter, especially since no one writer mentioned all points brought out by the contestants. Furthermore, a point claimed which did not exist must be considered against a writer. Favoring No. 457, the letters sent by Edward C. Sterry, Harry E. Ostmark, Thomas K. Marshall, Harry D. Russell, David Steuerman, and Frank R. Rhodes are especially strong, and the writer, who is alone responsible for the choice made, freely admits that any one of the others among these six is almost, if not equally, as good as the letter awarded the prize, which was written by Harry D. Russell, Kansas City, Missouri, which is shown in the panel at the bottom of this page.

For the value of the information contained, several of the other letters are here quoted.

"No. 457 is the much better arrangement for the following reasons: Fewer groups; information contained is more concentrated, thus being more easily grasped. The 'officer' line is in much better position, being immediately under firm name, obtaining better balance. The absence of letter spacing lends strength to the main display. Names of papers are given better prominence while not overbalancing the other groups. Separation

FIRST PRIZE LETTER

By Harry D. Russell

No. 1 (page 456) is a scattered, one-sided design. It lacks shape harmony and balance. No. 2 (page 457) is arranged in a symmetrical inverted pyramid and is more cohesive.

Placing the trade mark and names of publications over firm name in No. 2 improves symmetry and allows other matter to be centered, thereby aiding balance. Although the same matter is printed in blue in both, transposition of the trade mark in No. 2 produces a stronger design, as No. 1 contains too much weaker color in one spot.

For these reasons I prefer No. 2.

of the color groups by black lines adds to the value of display. While this arrangement is not ideal, it represents a much more pleasing appearance in my judgment than No. 456."—EDWARD C. STERRY.

"Reset specimen on page 457 is better because of: Greater simplicity of design; better shape harmony; better tone harmony; better proportion. The rhythm in design is more pronounced, and the eye follows the reading more easily. Shape harmony more pleasing because ornament is better placed. Tone harmony improved by elimination

does not require distinct eye movement and loss of time in finding them as in No. 456."—THOMAS K. MARSHALL.

In favor of No. 457, good points were brought out by other writers as follows:

"The type line in color (No. 456) is handicapped by being next to the ornament in the same color."—J. LOWENS, Toronto, Ontario.

"No. 457 is better because two parts in color are separated by black, giving a more pleasing effect."—ALFRED D. ANDERSON, New York city.

H. C. BUCHER, President and General Manager

THE H. C. BUCHER COMPANY, Inc.

PRINTING—PUBLISHING—ADVERTISING

THE WEEKLY GRAPHIC

Every Thursday

HONEY BROOK, PA.



THE PARKESBURG JOURNAL

Every Friday

PARKESBURG, PA.

OFFICES:

Graphic Building, Honey Brook, Pa.
409 First Avenue, Parkesburg, Pa.

Both Phones

PRINTING PLANT: Honey Brook, Pa.

HONEY BROOK, PA.,

No. 456, Which Had Few Champions.

of white space on each side of ornament in first setting, thereby adding strength and dignity to second setting. Proportion better because name of firm is nearer optical center of finished job. The line in color is stronger by being separated from ornament by black lines and balance is improved."—FRANK RHODES.

"The letter-head on page 457 is far superior to the one on page 456, because: It is more pleasing to the eye and is easy to grasp owing to its symmetrical grouping. It is well balanced—having the same number of lines on each side. The color units blend and are properly placed—helping to break the monotony and giving emphasis where it belongs. The large trade mark brings out detail—giving it advertising value. It also makes the design much more distinctive. The letter-head on page 456 lacks all of the foregoing good points."—HARRY E. OSTMARK.

"Letter-head No. 457 is preferred because it fills more satisfactorily the requirements of both sender and recipient. The sender desires the information contained in his letter-head to be placed in an artistic and pleasing form. The recipient needs it in a convenient and time-saving arrangement. The grouping into an inverted pyramid is more artistic and pleasing than the spotted appearance and scattered, though symmetrical grouping in No. 456. The important information, such as addresses, is easily and quickly found and it

"The advantage of a wider margin in No. 457 is also apparent, as it tends toward compactness, which improves readability."—OTTO T. COVE, New London, Connecticut.

"My selection (No. 457) can be improved by resetting the line 'Printing, Publishing, Advertising' in next size larger type; as it is too weak the way it is."—EMANUEL KLEIN, New York city.

"A series of optical hurdles is necessary in order to find out what the heading on page 456 is about, the layout being too much broken up."—W. E. GUSTAFSON, Rockaway Beach, New York.

A consensus of all opinions offered by those favoring

No. 457 shows that its more compact form won many champions. The scattered arrangement of No. 456 was generally noted and commented upon, while almost as many appreciated the more pleasing contour and better symmetrical balance. The better vertical balance of No. 457, which is wider at the top than at the bottom, was also quite generally commented upon. The two designs were literally "torn to pieces."

Several of the writers giving No. 457 as their choice brought up the point that the illustration in it is too large—as it seems to be, considering the design as a whole. David Steuerman, on the contrary, found this larger size a point in its favor, stating that an "illustration embodying detail should be as large as the space will permit."

Charles T. Hallinan Writes Strong Letter in Favor of No. 456:

The design on page 456 is superior. The point of emphasis is at the top; the eye, striking that first, moves comfortably down the page without distraction. The blue is rather weak and by keeping it together the effect is strengthened. The cut is smaller and better proportioned to the space available. The remaining detail is distributed with enough white around it to make it easy to read, whereas in the second design the detail is huddled together in lines of unequal length beginning at irregular points, thus exacting more effort from the eye.

A number of writers stated the italic capitals used for the names of the papers struck a discordant note, as they do from the standpoint of appearance, however effectively, through contrast, they may emphasize. Italic lower case would be a less disagreeable looking contrast, while it would provide, we think, equally strong emphasis.

The writer is frank to state that in his opinion stronger letters were written in favor of No. 456 than of No. 457, but obviously the award could not be made to the writer of a letter who favored the design which a great majority of the contestants considered the less satisfactory, all things considered. Charles T. Hallinan, Washington, D. C., has, in the opinion of the writer, written the best letter favoring No. 456. It appears in the panel on the second page of this section. However, the force of his letter depends somewhat on incorrect assumptions and upon points open to question. We doubt whether the "eye moves comfortably down the page (in No. 456) without distraction," as he states, however more the different points may stand out by contrast of white space. The lack of cohesion may affect a reader disagreeably. Mr. Hallinan does seem to have brought out a strong point when stating that the effect of the color is strengthened by being kept together. Other writers state the reverse. He must remember, however, that his type line in color is larger than in No. 457, where it is too small, which, as a matter of fact, is a point in favor of No. 456.

John W. Hough, another champion of No. 456, opens his letter with the excellent point that in it "the firm name is given the prominent position and the strongest display." Mr. Hough also brought up the point that the illustration is too large in No. 457.

Summing up the opinions of all contributors to this contest, it seems plain that No. 456 is the stronger in display, the prominence of the name line being the best point in its favor. However, we can not but admit that display, outside the line in color, is *strong enough* in No. 457, which is pleasing and inviting to look at, whereas the lack of unity, poor balance and the stair-stepped effect make No. 456 more or less ugly.

A number of correspondents made the very good point that a combination of the two designs would be superior to either, which is undoubtedly true. John J. Fisher, Frank Gimbell and Paul L. Wascher made rough layouts.

The names of those who favored No. 457, as well as the champions of No. 456, follow:

Favoring No. 457.

Raymond A. Peck, New Haven, Conn.; Louis V. Harvey, North Adams, Mich.; J. L. North, Vinton, Iowa; Howard M. Green, Middletown, N. Y.; Theo. H. Harvey, New Orleans, La.; Herbert J. Demmin, Wichita, Kan.; Charles E. Wright, Everett, Mass.; Charles B. Delaney, Hammond, Ind.; Waino E. Gustafson, Rockaway Beach, N. Y.; George P. B. Gilman, Lynn, Mass.; Paul L. Wascher, Champaign, Ill.; H. R. Lischer, Pittsburgh, Pa.; Booker Wilkinson, Memphis, Tenn.; G. E. Hult, New York city; Ozro McKelvogue, Des Moines, Iowa; Charles T. Seeley, Jersey City, N. J.; Ed J. Stone, Mount Morris, Ill.; Charles P. Flaskamp, Cleveland, Ohio; G. Rummell, Chicago, Ill.; Edwin W. Coulson, Pittsburgh, Pa.; Robert A. Crockett, Cincinnati, Ohio; Harold S. Unger, Scranton, Pa.; Edmund F. Krauss, Newark, N. J.; Emanuel Klein, New York city; Clarence W. Wilson, Lancaster, Pa.; David Steuerman, Chicago, Ill.; Harry E. Ostmark, Newark, N. J.; Thomas K. Marshall, Tucson, Ariz.; Harry D. Russell, Kansas City, Mo.; Edward C. Sterry, Jamestown, N. Y.; Victor Montemurro, New York city; Stuart Brown, New York city; John J. Fischer, Revere, Mass.; C. W. Rogers, St. Paul, Minn.; Frank D. Gimbel, Cleveland, Ohio; Frank M. Kofron, Chicago, Ill.; Allan D. Gow, London, Ont.; O. Hanson, Butte, Mont.; Ben Wiley, Charleston, Ill.; L. E. Dennison, Toronto, Ont.; R. C. Roveret, Chicago, Ill.; Alfred D. Anderson, New York city; Cloy M. Gibbs, Wauseon, Ohio; J. Lowens, Toronto, Ont.; George Branish, Denver, Colo.; Arthur Tammadge, Columbus, Ohio; Frank Rhodes, Westmount, Quebec; David J. Lester, Pittsburgh, Pa.; Otto Theo. Cove, New London, Conn.; Posey Little Page, Madisonville, Ky.

Favoring No. 456.

Clarence A. D. Thompson, Kemptville, Ont.; W. S. Huson, Brooklyn, N. Y.; Thos. O. B. Flynn, Wheeling, W. Va.; D. E. Buzzard, Decatur, Ill.; R. G. Poling, Clarksburg, W. Va.; James T. Halpin, Baltimore, Md.; John W. Hough, Chicago, Ill.; John Amiet, Applecreek, Ohio; S. Clarke, Victoria, B. C.; C. T. Hallinan, Washington, D. C.



AUGUST BECKER
Printing and
Office Supplies
300 Graham Ave.
Brooklyn, N. Y.
Phone Stagg 2887



Sticky and Inky Facts

The whole Ink and Adhesive Families are on our shelves awaiting your call. Every brand of ink, paste, mucilage and glue is in stock for every known purpose.

Simple blotter by August Becker, Brooklyn, New York. Original in black and light blue on white stock.



HUGH STEPHENS **Imprint**

■

A Magazine Of Ideas

Novel cover of printers' house-organ by The Hugh Stephens Company, Jefferson City, Missouri.
Original printed in pale blue tint and deep blue on light brown cover paper.

DEMAND THIS BRAND

HOWARD BOND
WATERMARKED

World's Greatest Bond Paper

Produced by
THE HOWARD MILLS
URBANA, OHIO

Renowned Where Quality Rules

TEAR IT! TEST IT! COMPARE IT!
and you will SPECIFY IT!

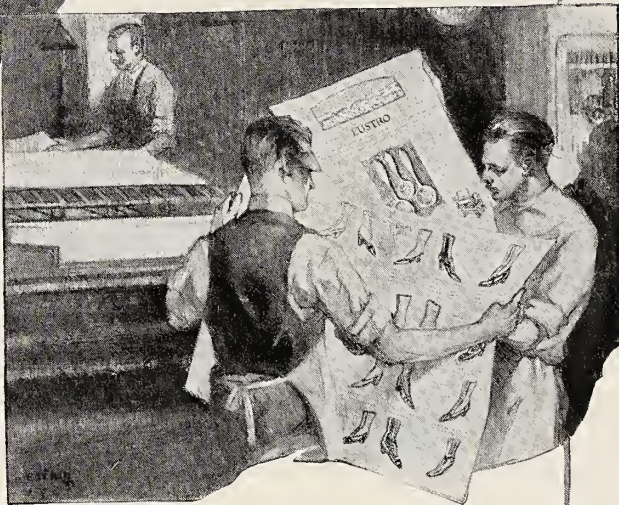


Our Chicago Selling Agents:
PARKER, THOMAS & TUCKER PAPER COMPANY
MIDLAND PAPER COMPANY



CHRISTOPHE PLANTIN was a 16th century printer. He knew and collaborated with the most learned men of his day. Notwithstanding that printing paper and presses as we know them were unknown to Plantin, his works were renowned for beauty and accuracy, and several were produced at the behest of royalty. His printing establishment at Antwerp is still maintained as a typographic museum and is a Mecca for all lovers of printing.

From Christophe Plantin to these men



THESE men are typical modern printers at work in a modern press-room. Between their shop and Plantin stretch over three centuries of printing, but these centuries are jeweled with names like De Vinne, Franklin, Caslon, Jensen, Bodoni and Aldus. The printer from whom you will order your next catalog has a background of men who strove to produce Better Printing. With the help of Better Paper these men will be part of the background of the printer of the future.

better
paper
better
printing

PRINTING is an art which is fostered by commerce. It is, nevertheless, an art, and the men who follow it are as proud of good work as Benjamin Franklin was when he printed with his own hands, from copper plates, the paper money for the Province of New Jersey.

Printing has thriven under the impetus which catalog and booklet advertising has given it. Better Paper has also helped to make Better Printing possible, and so has the fact that Better Printing pays.

Whatever the reason why Better Printing pays, it *does* pay, just as better window dressing or better counter display or better finishing of any merchandise pays.

So, because we knew that Better Paper meant Better Printing, we

standardized the manufacture of all grades of Warren printing papers which are now known as the Warren Standard Printing Papers.

These papers are sold on the basis of the better work they will enable the printer to do. Your printer wants to do better work. Examples of printing on Warren's Standard Printing Papers are to be seen in the Warren Service Pieces, Suggestion Books and Brochures which the larger print shops have on exhibit. These books are also in the offices of leading paper merchants, and in those clubs whose libraries are devoted to the examples and lore of printing.

S. D. WARREN COMPANY, BOSTON, MASS.



Printing Papers

BROWN'S Linen Ledger Papers



It's all right! Don't worry!

IT'S only a blot. The paper is Brown's Linen Ledger. A few scratches of the erasing knife and the blot will disappear in a fine powder. And the erasure can be written over with a fine point pen. The pen point won't stick or spatter, the ink won't run or blur. Brown's perfect writing quality extends clear through the sheet.

It pays to insist that your loose leaf ledgers and record books are made of Brown's Linen Ledger Paper. For, mark this well—a book made of cheap, inferior paper costs only 2 or 3% less than the same book made of Brown's Linen Ledger Paper. This is one reason it pays to recommend Brown's to your customers.

*Write for Brown's sample book
and test the papers*

L. L. Brown Paper Company,

Adams, Mass., U. S. A.



Established
1850

STRATHMORE PAPERS SAY YOUR SAY

DAINTY Strathmore papers say *daintiness*, rugged Strathmore papers bespeak **STRENGTH** and **POWER**. It is all very simple, very practical, very good advertising to utilize the expressiveness of Strathmore papers and make them lend *impressiveness* to your printed matter.

THIS is the message of Strathmore Advertising in The Literary Digest, System, World's Work, Review of Reviews, Outlook, Printer's Ink, etc. Did you see this page in *color* on the 3rd cover of the February 21st issue of The Literary Digest?

There will be **MORE!**


Write for the Strathmore
Expressive Demonstration Series

Strathmore Paper Co.
Mittineague, Mass., U. S. A.

The quality of your business or product can be suggested no more forcefully and impressively than by the like quality in your printed matter.

YOU HAVE A PRINTER
WHO KNOWS

STRATHMORE EXPRESSIVE PAPERS



A Profitable Paper for Both of Them

The foundation of the popularity of SYSTEMS BOND is its Value. It's popular because it's *profitable*.

—And it's profitable to *both* the printer and the buyer.

The printer finds that his customers know SYSTEMS as a big-value paper at a reasonable price. His sales are easily made, and a customer on SYSTEMS is a repeat customer.

The buyer finds SYSTEMS profitable to him for it gives the quality appearance that only a rag-content, loft-dried paper can give, and its price is moderate. Then, too, he knows that a finished job on SYSTEMS will reflect the quality of his printer's work.

Write today for samples. SYSTEMS is made in white that's *white* and six attractive colors.

EASTERN MANUFACTURING COMPANY

Mills at Bangor and Lincoln, Maine

General Sales Offices:
501 Fifth Avenue, New York

Western Sales Offices:
1223 Conway Building, Chicago



SYSTEMS BOND

"The Rag-content Loft-dried Paper at the Reasonable Price"





Too Good for Poor Printing

WHEN your printer, with a shrug of his shoulders, says, "I can't turn out the job at that price—"

Give a little more consideration to his opinion. If he has been your printer for quite a while and he has given you good work, fair service, and charged moderate prices, don't hand over the order to some other printer merely because his estimate appears to save you a few dollars.

¶ It may be that your printer has figured on more costly material, extra presswork, or better typography. The few dollars more he wants you to pay may mean the difference between good printing and poor printing.

¶ Talk it over with him. It would be far better to say, "I have so much money to spend. Give me the best job the money will buy." If he is a

reliable printer he will do this or he will tell you that the work cannot be done properly for the expenditure you contemplate.

¶ For no good printer can afford to turn out work at a loss. And if he is a good printer he will not attempt cheap work, because he knows that the result will not be consistent with his high standards.

¶ Your printer has a reputation he must maintain; your firm has a standing which should not be lowered by the appearance of your printed matter; the Hampshire Paper Company has an obligation to make the best bond paper on the market — and has lived up to this obligation for more than fifty years.

Hampshire Paper Company

Makers of OLD HAMPSHIRE BOND
South Hadley Falls, Massachusetts



CROMWELL Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

*Send us the size of your press and we will forward, free of all cost to you,
sample sheet of our Tympan Paper.*

The Cromwell Paper Co.

Department I. P.

Jasper Place

Chicago, Ill., U. S. A.



Who should be the judge of paper value?



Scientific accuracy is the basis of fair dealing in the paper industry. This instrument, used in the laboratory of the American Writing Paper Company, measures accurately the amount of light that passes through a sample of paper. The opacity and color of the paper are determined in this way.

THE service which the modern Printer is rendering to business is not merely the mechanical service of typesetting, proof-reading and presswork.

The Printer today is responsible to his customer for RESULTS!

Yet when it comes to the one element that constitutes more than one-third the cost of printing—PAPER—the average Printer must judge largely by appearance and “feel.” He does not know the technical facts *because manufacturers have not heretofore fully informed him.*

If he is the kind of man who turns up a box of strawberries to make sure that he has not been deceived by a seductively perfect top layer, he may crumble up several sheets of paper or tear them. But in the end he must decide in accordance with his eye and his pocket-book.

The responsibility of the manufacturer

Only the manufacturer can know his product in detail—the materials that go to make it, the tests it will stand.



AMERICAN WRITING

EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

The printer or lithographer?

The buyer of printing?

The manufacturer?

Who?

The manufacturer today must therefore supply the facts on the basis of which the Printer can judge for himself. And the Printer's customer must depend on the Printer for the specification of the paper.

To meet the growing demand for such facts on the part of Printers, the American Writing Paper Company early last year appropriated \$225,000 to expand its scientific research laboratory.

Getting the facts for the Printer

Inspection of raw materials, standardization of processes, testing of the product at every stage of manufacture, savings in costs passed on to the consumer in better values—these are only a few of the actual accomplishments of this scientific organization, the greatest in the paper industry.

The day is near when *all* paper will be sold, not on the basis of a quick inspection by the buyer, but on the strength of a label or guarantee that will give all the facts that the paper user has a right to know, that will sum up all the standards that have prevailed in the making.



This operator is appraising wood pulp for dirt. The laboratory of the American Writing Paper Company has in this way saved as much as \$300 per car-load of raw material—a saving passed on to the consumer and the trade in better values.



PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



Riverdale—13c

The economy cover for large editions

MORE and more business men are using direct-by-mail advertising. They realize its increasing importance in any well-organized sales campaign.

This means that every year printers are turning out more catalogs, booklets, folders, broadsides.

More than ever they know the need of a distinctive cover stock at a modest price.

Eagle A Riverdale cover paper was made specifically to meet this need. Our sales force, our research department, our engineers, our paper makers, all combined to make it *a real cover paper at a low price.*

Eagle A Riverdale cover is unexcelled as a background for attractive cover plates for large editions.

Use Eagle A Riverdale cover paper for large edition catalogs, broadsides, pamphlets, booklets, price lists. Its moderate price, its good folding and

printing qualities, its variety of finish and color have established its prestige. It is a trade-marked brand of recognized merit.

Let us supply you with sample sheets for proving cover plates and testing its quality. Write today for your supply.

Eagle A Riverdale Covers

SIZES

26 x 40—100
26 x 40—160
23 x 33—73
23 x 33—117

COLORS

Gold	Brown
Blue	Green
Fawn	Blue Granite
Steel Gray	Red

FINISH

Antique . . .	in stock at mill
Ripple . . .	to order from mill
Linen . . .	" " " "
Crash . . .	" " " "
Hand Made . . .	" " " "

*Suggested re-sale prices to the printer: under 500 lbs.—13½c lb.; over 500 lbs.—13c lb.



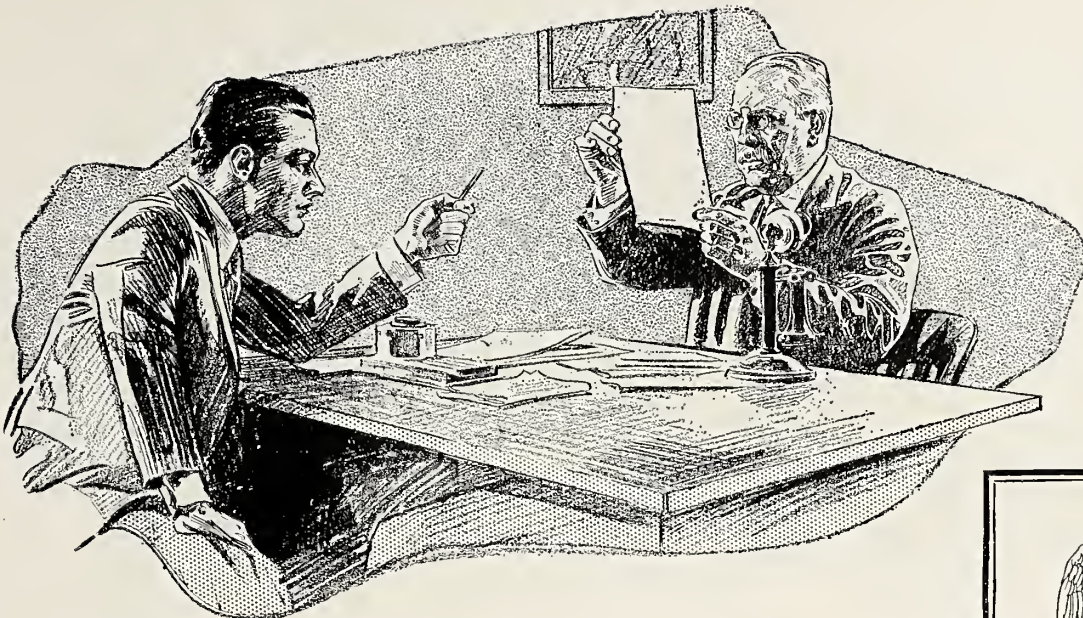
Eagle A line of
Cover Papers

Herculean
Elite
Berkshire
Arven
Paradox
Standard
Riverdale

These grades carried in a wide range of standard sizes, weights, colors and finishes adaptable to every commercial need.

Prices and liberal samples for proving purposes supplied to printers on request.

AMERICAN WRITING PAPER COMPANY
EAGLE A COVER PAPERS



Chevron Bond—29½c

*A new paper made possible by large-scale production,
basic costs, and scientific management*

CHEVRON Bond is a new high-grade paper made in volume and marketed at a volume price—29½c in case lots. Large-scale production, basic costs, and scientific management make this new value possible.

Chevron Bond will lie flat on the press.

It is adapted to offset printing, as well as for letter-press printing.

The specifications of this new bond were settled upon by careful research in our laboratory. Small hand sheets were first made with experimental apparatus. When these sheets had been carefully tested, a quantity of the paper was made in the mill and the

quality again thoroughly tested in the laboratory.

Specimens were then sent to scores of printers and lithographers to be tested *under conditions of actual use*.

Our own tests, therefore, combined with the experience of practical printers and lithographers, prove that Chevron Bond is *right*.

Our folder of Chevron Bond standard sizes contains samples of the 17 wasteless sizes and shapes into which Chevron Bond 17"x22" or 22"x34" cuts. This folder will aid you in serving your customers efficiently. If your copy of this folder has not yet reached you, write for it today.



List of Eagle A Bond Papers

Coupon
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Vendome
Bankers
Indenture
Standard
Debenture
Security Trust
Assurance
Victory
Airpost
CHEVRON
Gloria
Quality
Revenue
Derby
Acceptance
Norman
Option
Freedom

Bond d'Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



Airpost Bond—32³/₄c

*Laboratory experimentation, waste-saving methods
of manufacture, and large-scale production
make this value possible*

AIRPOST BOND was *first made in our laboratory!*

Careful research determined what materials and processes to use. Then, under the control of our technical experts, small hand sheets were made. The processes were carefully observed, the sheets thoroughly tested. Causes of defects were eliminated, improved methods discovered. The paper was then made on a commercial scale but still under the observing eyes of our trained experts.

Finally, specimens were sent to many printers and lithog-

raphers and submitted to the tests of actual use.

Scientists, practical printers, and lithographers agree that Airpost is *right*.

The waste-saving methods of scientific manufacture and the economy of large-scale production permit us to offer Airpost Bond at a normal price to printers of 32³/₄ cents in case lots.

We have prepared a folder which contains the standard sizes into which Airpost Bond 22x34 may be cut without wastage. Your salesman will find this very useful. Send for it today.



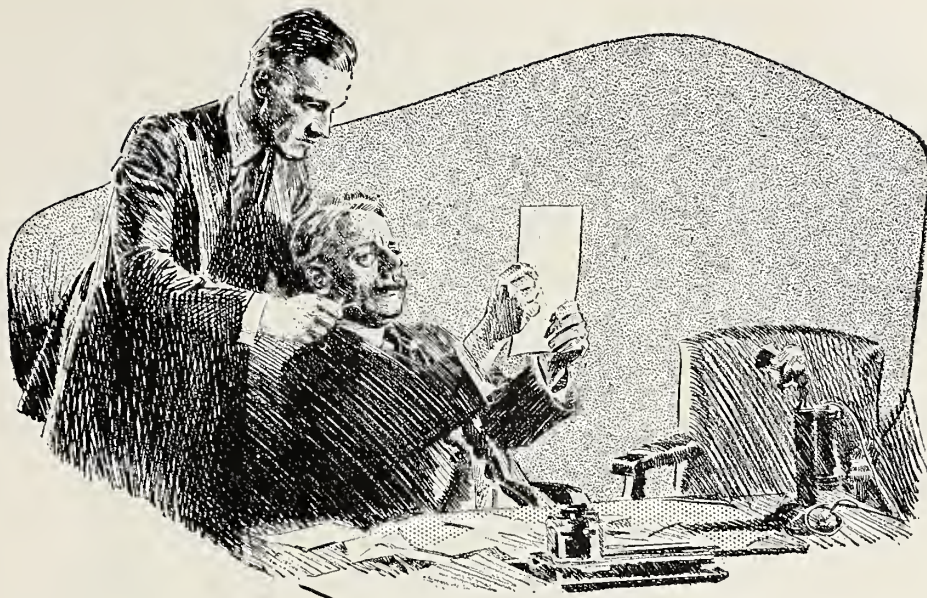
List of Eagle A Bond Papers

Coupon
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Bankers
Indenture
Standard
Vendome
Debenture
Security Trust
Assurance
Victory
AIRPOST
Chevron
Gloria
Quality
Revenue
Derby
Acceptance
Norman
Option
Freedom

Bond d' Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



Acceptance Bond—27¼c

WE determined to produce bond papers, as well as letter-press papers, which would be—

EXCELLENT in printing qualities
ADAPTED to offset printing
SOLD at medium price
COMPARABLE to papers costing more

Acceptance Bond is one of the papers which our experimentation developed. It is a bond paper, adapted to offset printing and letter-press, offered at a medium price.

Our waste-saving methods of manufacture and the economy of large-scale production permit us

to offer it at the normal price to printers—27¼c in case lots. We recommend Acceptance Bond for business stationery, for circular letters describing higher grade merchandise and service, for office forms requiring much handling.

Acceptance Bond is stocked in white only, but will be supplied in color on order. It is supplied in sizes 17 x 22 and 22 x 34, the weights being respectively, 16, 20, 24, and 32, 40, 48.

Write today for our Acceptance Bond Standard Sizes Folder. Your salesmen will find it very useful.



List of Eagle A Bond Papers

Coupon
Archive
Agawam
Government
Old Hempstead
Persiar
Roman
Hickory
Contract
Rival
Japan
Spartan
Bankers
Indenture
Standard
Vendome
Debenture
Security Trust
Assurance
Victory
Airpost
Chevron
Gloria
Quality
Revenue
Derby
ACCEPTANCE
Norman
Option
Freedom

Bond d'Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



No Profiteering Here!

BASIC BOND

MADE IN U. S. A.

A Whitaker Standard

A GLANCE at our current list proves that BASIC BOND is still *basic*, in price as well as in quality. What you pay is governed not by our guess as to "what the traffic will stand" but by the actual cost of manufacture.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BALTIMORE
RICHMOND, VA.

DETROIT
BOSTON

ATLANTA
NEW YORK

BIRMINGHAM
COLUMBUS, O.

Denver.....Peters Paper Co. Division
Chicago.....Thoms Bros. Co. Division
Dayton, Ohio.....Keogh & Rike Division
Pittsburgh.....Hartje-West Penn. Division
Indianapolis.....Indiana Paper Co. Division



MANUFACTURERS

*of Printing Machinery
and Supplies*

Sell in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

BRITISH PRINTERS, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit in their plants.

AS ONE OF THEIR LEADING ENGINEERS, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

IN ADDITION TO OUR FACILITIES for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

AN ASSOCIATION WITH THIS RELIABLE HOUSE, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(USHER-WALKER, Ltd.)

Engineers and Dealers in Machinery and Sundries for the
Printing, Box-Making and Allied Trades.

Main Offices and Showrooms, 33 Bouverie Street,
Fleet Street, London (E. C. 4), England

Magic Quick-Set Half-Tone Black

Needs no slip-sheeting, can be
BACKED UP IN 4½ HOURS

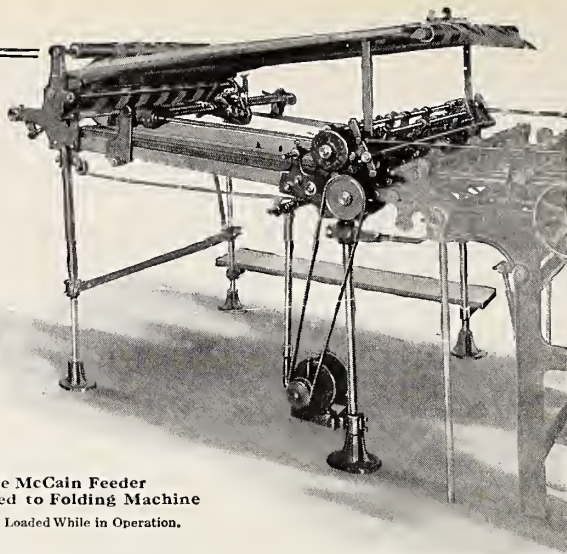


Made and sold only by

F. A. Rigler Ink Co.

BATTLE CREEK, MICH.

(Boxer Black Book Ink, 35 Cents)



The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

140 Machines in Successful Operation

in more than a hundred representative printing plants.
They will tell you that

THE MCCAIN Automatic Feeder

is a money-saver and a money-maker in their plants. The McCain can be attached to the Brown, Anderson, Dexter, Cleveland, and Hall folders, and increases the output of the folding machines.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show appreciable deterioration.



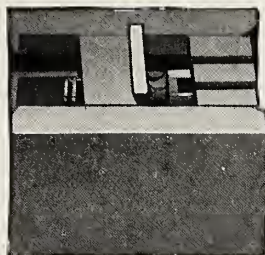
SIMPLICITY and DURABILITY

COMPLETE PLATE MOUNTING System for Book, Catalogue and Color Printing



Three-Piece Register Hook

Hold Perfect Register These hooks do not slip



JUMBO HOOK, 8x8 cms,
for heavy or large plates.
Has 8 cm long jaw. Is
high enough to prevent
plates from digging into
hooks.



8x8-em HOOK

No springs or gears. Rigid
and interchangeable to ac-
commodate the smallest
margins. Has 6 cms travel
and cannot work loose.

Result: Perfect Register.

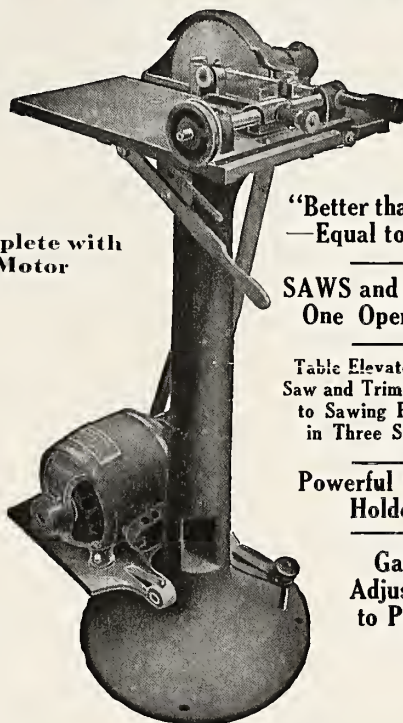
Write for Illustrated Catalogue

LATHAM AUTOMATIC REGISTERING CO.

Main Office,
608 S. Dearborn St., Chicago, Ill.

New York Office,
45 Lafayette Street

NEW MODEL COMPOSING ROOM SAW



Complete with
Motor

"Better than Many
—Equal to any"

**SAWS and TRIMS
One Operation**

Table Elevated from
Saw and Trim Position
to Sawing Position
in Three Seconds

**Powerful Work
Holder**

Gauge
Adjustable
to Points

LACLEDE MFG. COMPANY

119-121 N. Main St.

St. Louis, Mo.

LOOSE
LEAF



CATALOGUE
BINDER



Requires No More Binding Space Than That Allowed in Sewed Books

In fact, with this binder sewed catalogues may be readily changed
into loose-leaf catalogues. *No posts, no rings, no metals on
cover, flexible leather, and in every way just like a bound book.*

Catalogues May Be Kept Up to Date

by removing obsolete pages and inserting new pages to take their places.
Leaves can be replaced at any part of the volume without removing
the top leaves.

Made in various sizes and capacities, in both flexible and stiff bindings.

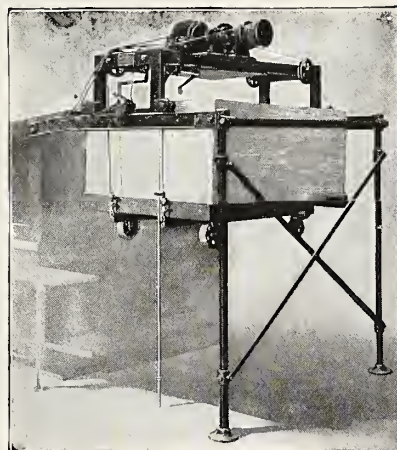
We make ledgers, price books and binders for use in the office and factory.

Printers introducing this line to their customers will reap
the rewards attendant upon service. Particulars, prices,
etc., on request to

SIEBER PRODUCTS MFG. CO.

329 Locust Street, St. Louis, Mo., U. S. A.

1,000 More Impressions a Day—



THE ROUSE PAPER-LIFT

saves the time the pressfeeder usually spends in
putting up new lifts from the floor. Eliminate
this lost time and drudgery by starting him out
with a day's run of stock, and you will see an
increase worth while. Read the booklet "Rouse
Handling vs. Man-Handling," sent free on request.

H. B. ROUSE & COMPANY

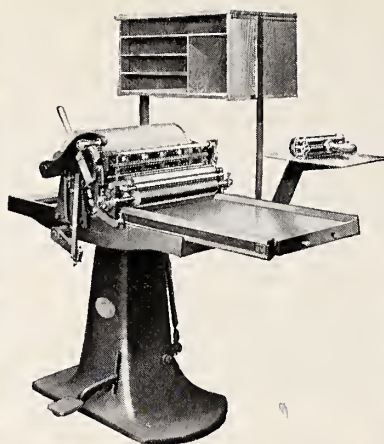
2214 WARD STREET, CHICAGO

RAVEN BLACK INK

As black as the raven
itself; suitable for high
class catalog printing.



CHARLES HELLMUTH, Inc.
NEW YORK CHICAGO



This press,
*the Potter
Proof Press*
in the hands of
the average
workman is a
great time-saver

- 1st. It saves time in taking proof because of its simplicity, ease of operation, speed and convenient arrangement.
- 2nd. It cuts out the time of productive presses used for press-proofs and color proofs, because these can be done just as well on the Potter.
- 3rd. It reduces cost by forestalling errors, which later are expensive to correct, through good proof which insures early detection of all errors and defects.

Being efficient in all the uses of a proof press, the Potter saves and makes money, and will be an everlasting satisfaction to you. Potter Proof Presses have been on the market 10 years, but the present machines, with great improvements in design, are as superior to the first ones as they were to the ancient roller presses.

Hacker Manufacturing Company
312 North May Street Chicago

The Reason Why

Perfection Metal-Remelting
Furnaces are Superior—

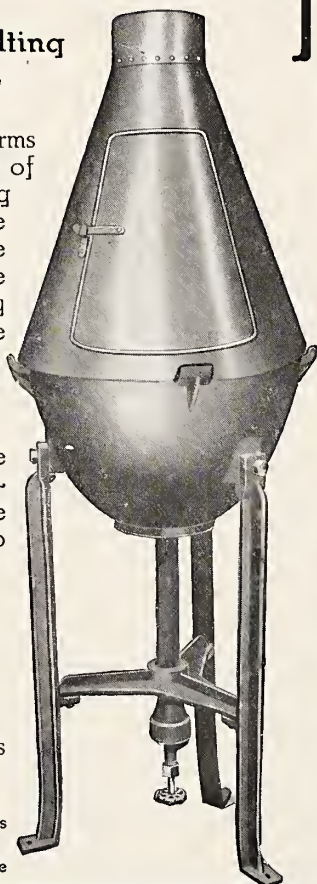
The outer shell conforms exactly to the shape of the inner pot, confining the flame close to the pot containing the metal, distributing the heat evenly, thereby melting the metal in the shortest possible time and with the greatest economy of fuel.

Ask our nearest branch house to send circular showing the full line—there is a size and a style to suit you.

**Barnhart Brothers
& Spindler**

Makers of Superior Specialties
for Printers

Chicago Washington, D. C. Dallas
Kansas City Saint Louis
Omaha Saint Paul Seattle



Have You Seen the New "PAPER & INK"?

(With which is incorporated "Paper & Type")

for The Buyer of paper and printing and lithographing, but of vital interest to *everybody* who wants to see exemplification of progress in the printed product.

It is executed by a new Lithographic process that yields wonderful results, printing color work at high speed. Full of ACTUAL SAMPLES of various papers and inks, all of which are named. Sent out by parcel post.

An *absolutely unique* monthly magazine of a hundred pages, the sight of which will open your eyes. You should subscribe now. Until April first, \$3 a year (any number of years may be covered thus)—after that, \$5 a year.

FREE SERVICE TO PRINTERS: Our plan lets you print samples of your work for display herein, with paper and inks FURNISHED BY US. Write for particulars. This co-operation is without charge to you.

Advertising rate displacing former figures:
\$75 a page; \$45 half page;
\$25 quarter page.

Address:

"PAPER & INK"

Frank O. Sullivan, Advertising Director
33 West 42nd Street, New York City

A recent purchaser of a Mohr Lino-Saw said: "We consider it the greatest time-saver in our composing room," and then ordered two more machines.

If you are a printer or publisher and have ad or odd-measure machine composition to do, the Mohr Lino-Saw will interest you.

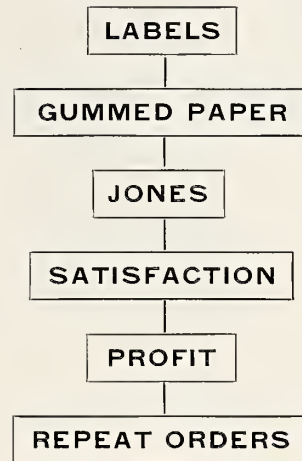
May we send you full particulars?

MOHR LINO-SAW CO.

513-515 West Monroe Street, Chicago

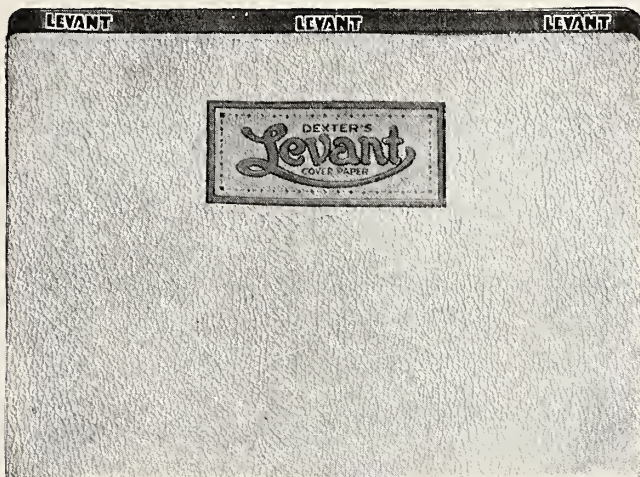
Mr. Printer:

Make this the organization chart for your label business:



Samuel Jones & Co.

Manufacturers of
NON-CURLING GUMMED PAPERS
McClellan Street NEWARK, N. J.
Leaders since 1811



The new Levant Letter File Sample Book is simply a handy reference folder, not designed to suggest the many uses to which Levant paper can be put advantageously. In cases where leather covers have been desired but considered impractical because of the cost of real leather, Levant Covers will give the desired effect at a cost that is comparatively low. Made in one finish, one size and seven different tones: Gray, Red, Coffee, Yellow, Green, Blue and Black.

Send today for Levant Sample Book. XTRA, Dexter's unusual house organ, will also be included.

C. H. DEXTER & SONS, Inc.
Windsor Locks, Connecticut

WE ARE PREPARED
TO MAKE
Immediate Shipment
of

Metal Type

DIRECT TO PRINTERS
AT A SAVING IN COST

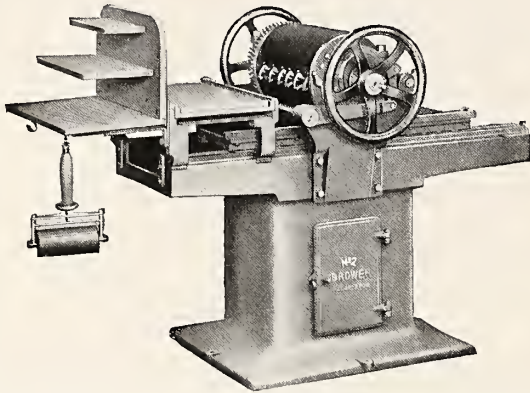
Ask for Catalog No. 16

Empire Type Foundry

(The name that is synonymous with good printing)

BUFFALO, N. Y.

Brower Proof-Presses in England



The January issue of *The Inland Printer* contained a notice of the shipment of Brower Proof-Presses to England and Australia. Our English cousins are learning the advantages of The Brower Proof-Press—simple in construction, durable, makes proof-taking a source of real profit in your plant.

*When can we demonstrate The Brower
in your plant?*

A. T. H. BROWER COMPANY

233 W. Schiller Street, Chicago, Ill.

S. COOKE PROPRIETARY, Ltd'd, Sole Agents for Australia.

Perfection Saw and Trimmer for Composing Rooms

Model No. 2

\$140

Model No. 3

\$250

They Saw and Trim—

Linotype Slugs
Electrotypes
Stereotypes
Wood Furniture
Wood Reglet
Leads and Slugs

*To Point System
Accuracy*

Write our nearest branch house
for descriptive folder



Barnhart Brothers & Spindler

Makers of Superior Specialties for Printers

Chicago
Kansas City

Washington
Omaha

Dallas
Saint Paul

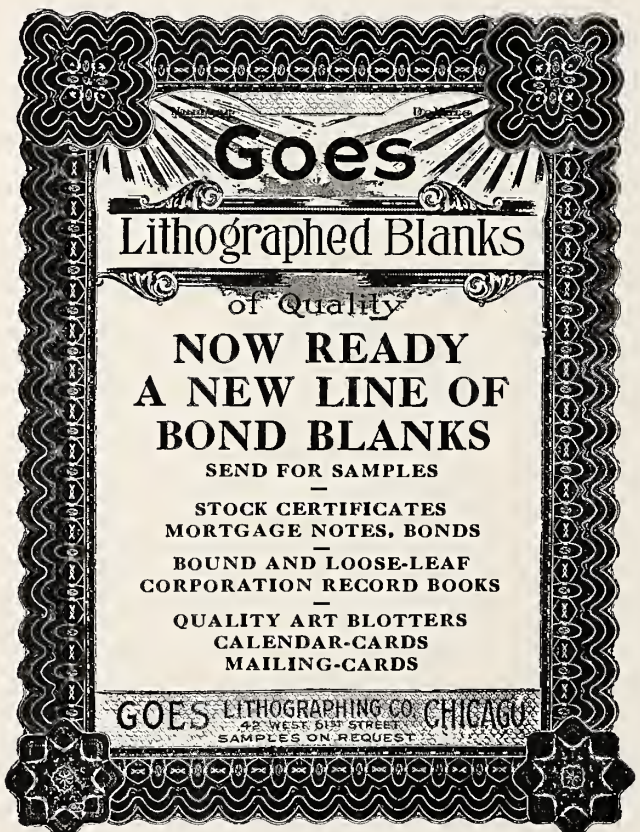
Saint Louis
Seattle

BLOMGREN BROS. & CO

ESTABLISHED 1875

DESIGNERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD
PROCESS

512 SHERMAN ST.
CHICAGO



Goes

Lithographed Blanks

of Quality

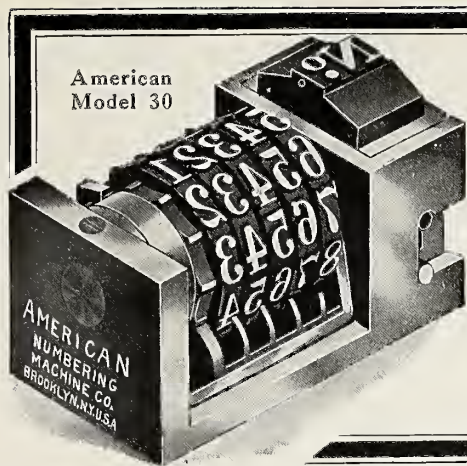
**NOW READY
A NEW LINE OF
BOND BLANKS**

SEND FOR SAMPLES

STOCK CERTIFICATES
MORTGAGE NOTES, BONDS
BOUND AND LOOSE-LEAF
CORPORATION RECORD BOOKS

QUALITY ART BLOTTERS
CALENDAR-CARDS
MAILING-CARDS

GOES LITHOGRAPHING CO. CHICAGO
42 WEST 51ST STREET
SAMPLES ON REQUEST



AMERICAN MODELS 30 & 31 WORLD-STANDARD TYPE-HIGH NUMBERING MACHINES

5 Wheels **\$16⁰⁰** 6 Wheels **\$18⁰⁰**

In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

Brooklyn, N. Y. 224-226 Shepherd Avenue
Chicago, Ill. 123 West Madison Street

Specify AMERICAN when ordering

Increased Production

is assured by using

Anderson High-Speed Folders

It is not unusual to fold 40,000 circulars or catalog sections continually, day after day.

For further particulars address

C. F. ANDERSON & CO.
710 S. Clark St., Chicago

Every Job Out on Time —

This is only possible if your cutter knife is always sharp.
Keep an

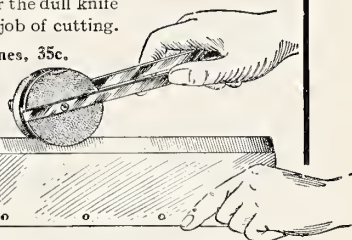
“INSTANTO” PAPER-KNIFE SHARPENER

handy and you'll not be delayed with a dull knife just when the rush job comes through. A few strokes over the dull knife and you are ready for a quick, clean job of cutting.

Price, \$2 Postpaid. Special Oilstones, 35c.
Cash with Order.

W. JACKSON & CO., Dept. A,

29 S.
La Salle St.,
CHICAGO,
ILL.



Barrett Paper Fasteners



Superior to the ordinary fastener; polished brass, heads stay on. You can have immediate delivery on any quantity, sizes ¼ in. to 4 in., in either round or flat head style. Packed in bulk boxes of 1000.

Washers, too. Write today for complete descriptive circular and our Current Price List of LOOSE LEAF and STATIONERY SPECIALTIES.

THE BARRETT BINDERY CO.
Stationery and Loose Leaf Mfrs.
Federal St. CHICAGO



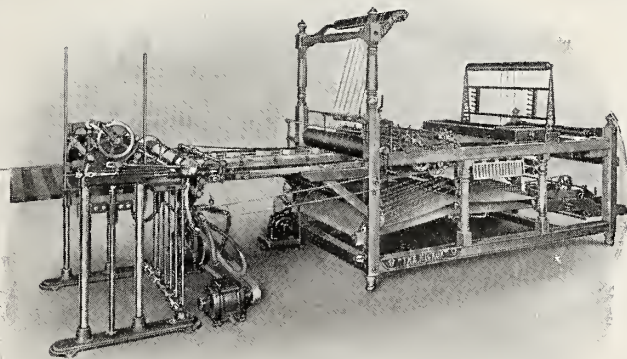
YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization — give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185



The Wilson-Jones Loose Leaf Co., Chicago, Ill., write us in regard to Hickok Automatic Paper Feeders as follows:

“We have found the Hickok Automatic Paper Feeders very satisfactory, and we believe that the best recommendation we can offer is the fact that we have six of these feeders now in operation, and three more on order. We will be very glad to show these machines to any one that you might want to refer to us.”

THE W. O. HICKOK MFG. COMPANY

Established 1844

Harrisburg, Pa., U. S. A.

The Hickok Automatic Paper Feeder



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
Chicago NEW YORK Detroit

EMBOSSINE

The Boss Quick-Drying Compound for Counter-Dies

Complete instructions with each can.

Costs 75c, plus 12c for postage.

THE ALJO MFG. CO., Manufacturers and Sole Agents
284-286 Pearl Street, New York City

PLATEN-PRESS MACHINISTS

OUR SPECIALTY—The repairing and rebuilding of
Colt's Armory, Laureate and Universal Presses.

Acetylene Welding a specialty.

Telephone 263 William St.
Worth 9059 GUS RAMSAIER CO., Inc. New York City

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs.
We specialize in repair parts for Campbell Presses and counters for printing
presses. Expert repair men for all makes of presses sent to your plant.

New York Office: 21-23 Rose Street. Works: Brooklyn, N. Y.

Avoid delay when in need of repairs by sending orders direct to office.

J. W. PITT, INC.

Uprightgrain (Self Contained
or Sectional)
Printing Base Systems

25-27 STEUBEN STREET, BATH, N. Y.

KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

Sample Roll sent on request



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will
also make HARD RUBBER STEREOTYPES for printing.
A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you
no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON Co.)

Edition Bookbinders

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THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books
on the subject, and I shall in-
clude it in my list of approved
books on Advertising. It is well
written and artistically gotten
up. I congratulate *The Inland
Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.10 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

There Is No Business That



will bring in so large
per cent of profit and
that is so easily learned
as making RUBBER
STAMPS. Any
printer can double his
income by buying one
of our Outfits, as he
already has the Type,
which can be used with-
out injury in making
STAMPS. Write to
us for catalogue and
full particulars, and
earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

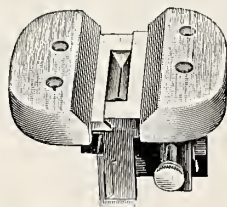
MR. UP-TO-DATE PRINTER:

SAVE

TIME!

TROUBLE!

MONEY!



A SORTS CASTER OPERATED ENTIRELY
BY HAND—CASTING TYPE AND CUTS
UP TO 6x9 PICAS.

Write us about our free trial offer.

Taylor Hand Adjustable Mold Co.
34 Barclay Street, New York City

Agents Wanted

METALS

Linotype, Monotype,
Stereotype
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. World Building
Chicago New York

We cater to the Printing
Trade in making the
most up-to-date line of

Pencil and Pen
Carbons

for any Carbon Copy work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

WOODTYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

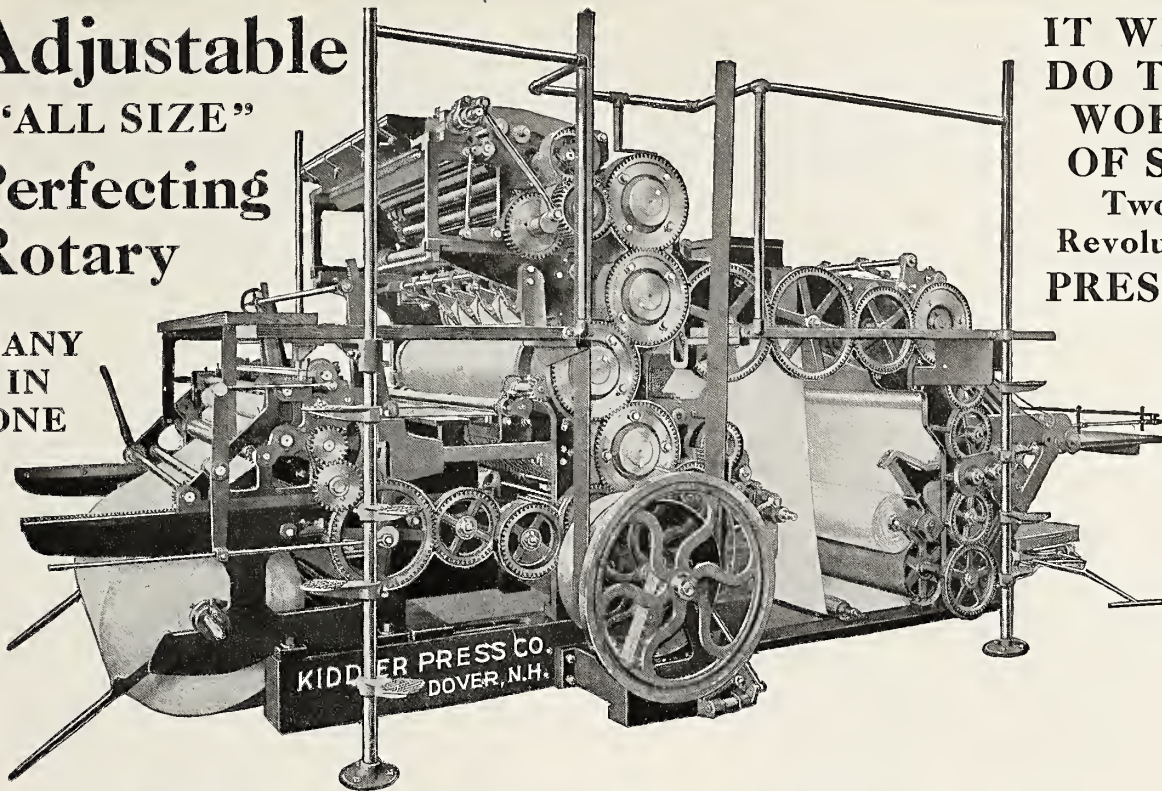
Write for Sample Sheet.

Expert Makers:

AMERICAN WOOD TYPE CO.
302 McDougal St., Brooklyn, N. Y.

Adjustable "ALL SIZE" Perfecting Rotary

MANY
IN
ONE



IT WILL
DO THE
WORK
OF SIX
Two-
Revolution
PRESSES

KIDDER PRESS CO., DOVER, N. H.

NEW YORK, 261 Broadway

445 King St. West, TORONTO, CANADA

Power Punches, Paper Drills Perforators

We take pleasure in announcing the purchase of the well known line of "TATUM" Power Punching, Paper Drilling, Perforating and Round Cornering Machines, known everywhere for quality, versatility and efficiency.

The former standard of excellence will be maintained by the new company, with greatly improved service.

THE J. T. WRIGHT COMPANY

CINCINNATI, OHIO

Eastern Agents: E. P. LAWSON CO., INC.
New York City and Philadelphia

Central Agents: THE SEYBOLD MACHINE CO.
Chicago, Ill.

Pacific Coast Agents: SHATTUCK & BICKFORD, INC.
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Atlanta, Ga.

ST. LOUIS IS A GOOD PLACE TO LIVE

Permanent Positions Open in Modern Printing Plants

UNION AND NON-UNION SHOPS—NO LABOR TROUBLES

Compositors
Linotype Operators
Monotype Operators

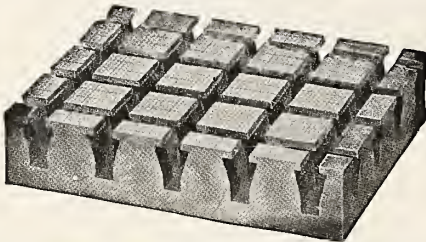
Monotype Castermen
Forwarders and Cutters
Platen Press Feeders

Job Pressmen
Cylinder Feeders
Cylinder Pressmen

Are you interested in a permanent position in an up-to-date printing plant where working conditions are above the average?
There is an opportunity for you in St. Louis. Give full particulars in your reply to this advertisement.

Address: BEN FRANKLIN CLUB OF ST. LOUIS 2165 Railway Exchange Building

Do You Want the Best?



Perfect, economical and durable. A practical register block.

Address

UNIQUE STEEL BLOCK CO.
Waverly, N. Y.

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The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press

Used in the Largest Newspaper Plants in U.S.A. and Europe.

The Goss High-Speed "Unit Type" Press

Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery

A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.

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EXCLUSIVE AGENCIES FOR

Central Europe

FOR ALL KINDS OF

Modern Graphic Art Equipment

ADOLPHE ALT

5 TREICHLERSTRASSE 5

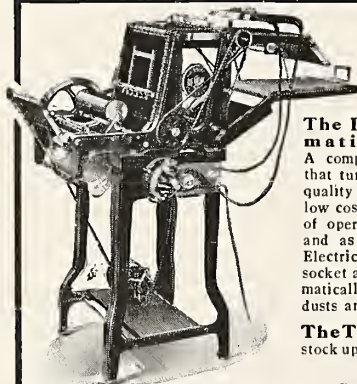
ZURICH 7

SWITZERLAND

Profit-Producing Printing Papers

Parker, Thomas & Tucker Paper Co.

535-539 South Franklin Street, Chicago

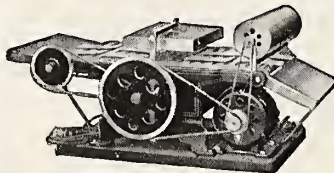


**The Do-More Automatic
Process Embosser**

The Do-More Automatic Embosser
A compact, complete unit that turns out the highest quality embossing at a very low cost. Simple and easy of operation. Convenient and as fast as the press. Electrically operated with socket arrangement. Automatically grips, powders, dusts and embosses.

The Typo-Embossing Machine that enables the printer to obtain embossed and engraved effects on stock up to 12 inches wide with double heater. Write for our booklet No. 10 explaining and illustrating fully.

Formerly
S. B. Feuerstein Co.,
Chicago



The Typo-Embosser

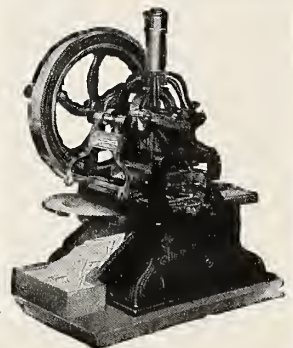
Automatic Printing Devices Co.

Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

They Are Successfully Meeting an Increasing Need.

The Automatic Card Press has demonstrated to many its profitable operation on card printing. Enables the printer to throw out small jobs at the cost of the stock. 6000 clear impressions an hour. Hand or power.

Write
for exclusive
agencies



**The Automatic
Card Printing Machine**

Carey EZOLA TREADS AND MATS

—mean less fatigue and
better work



Ezola mats are springy, easy to stand on, restful.

They absorb the shocks and vibrations in the printing plant and protect the nerves of the worker from all the irritating jolts.

They are damp-proof and cold-proof, and help to protect him from colds, rheumatism, and ill health.

They help keep men on the job full time and make them like their work. Write for details.

The Philip Carey Co.

516-536 Wayne Ave.
Lockland, Cincinnati, Ohio

Any Speed You Want

for the work that demands careful feeding; or if you want to increase production you can get just the right speed from the

Push Button Control Motor

Your presses are always at their highest efficiency—no lost production through enforced use of too slow a speed; and no waste of time, materials or current is caused by enforced use of too fast a speed.

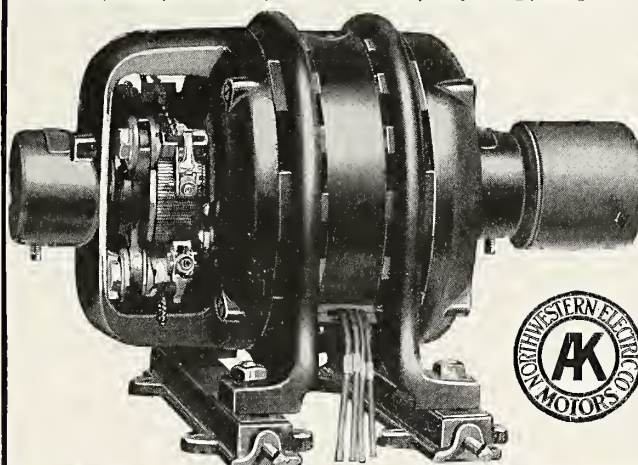
Illustrated folder, giving prices, free on request to

Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1924 Grand Ave.
PITTSBURGH, PA., 719 Liberty Ave.
SEATTLE, WASH., 524 First Ave., South

MONTREAL, QUE., 401 New Birks Bldg.
MINNEAPOLIS, 5 N. Sixth St.
TORONTO, 308 Tyrell Bldg., 95 King St.



A POINT

experience will drive home to you is, that you can't afford to experiment with ordinary unknown gummed stocks.

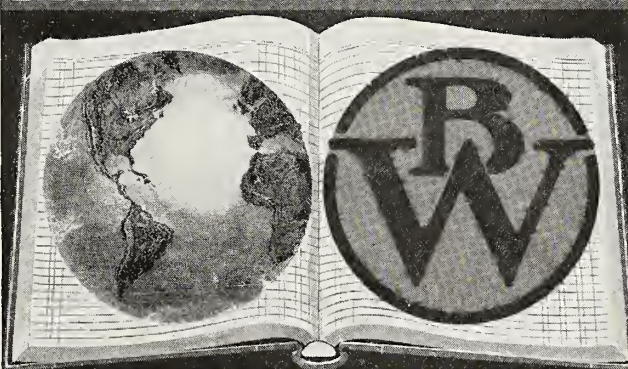
By using Nashua **Indian Brand** Gummed Paper you are sure of a perfect printing job. The paper is treated to a high machine finish to produce the fine surface necessary for color printing. Labels made on **Indian Brand** are attractive to look at, lie flat and do not stick together.

Send for samples, stating the nature of the work contemplated.

**Nashua Gummed & Coated Paper
Company**

NASHUA, NEW HAMPSHIRE

BYRON WESTON CO. LEDGER PAPER



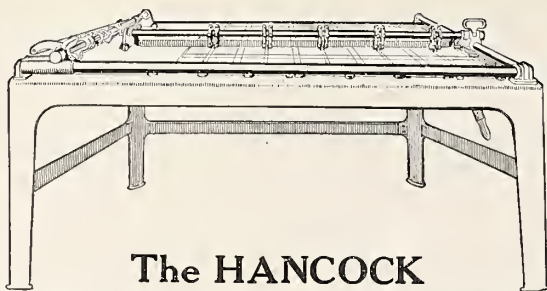
WITH A WORLD-WIDE REPUTATION

Famous Byron Weston Papers

- ☐ Byron Weston Record Paper Highest grade ledger
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*Check the items in which you are interested and we will
send you sectional sample books.*

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS



The HANCOCK Perfecting Lineup Machines

*Are the War-Savings Stamps
of the Pressroom*

And, translated, it just means that the Hancock Perfecting Lineup Machine develops speed, recovers lost time, reclaims accuracy and, by so doing, saves money. It measures, it spaces, it lines, all at one time. Your two hands are all the tools required. Write for descriptive folder and list of users.

Keep your eyes and mind open.

OUR GUARANTEE

These machines are sold under our positive guarantee against imperfections in the material and workmanship. That they will line up strike sheets accurately and in less time than they can be lined up by hand.

If you can not get this machine through your dealer,
order direct.

Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

THE FUCHS & LANG MFG. CO

*To the
Height of Perfection
from
the Foundation
of
an Honest
Purpose*

The building up of an
Ink Business wherein
the Printer gets full
value for his money



The
FUCHS & LANG MFG. CO.

119 West 40th Street
New York

120 West Illinois Street
Chicago

142 North Fourth Street
Philadelphia

Factories: Rutherford, N. J.

THE MOST PROGRESSIVE HOUSE IN THE CITY

INGENUITY

AND A THOROUGH KNOWLEDGE
OF MECHANICAL POSSIBILITIES AND
"TRICKS OF THE TRADE" ARE
ESSENTIAL TO THE PRODUCTION
OF PERFECT FACSIMILES.

STERLING FACSIMILES ARE THE RE-
SULT OF THIS KNOWLEDGE WHICH
IS EVIDENT IN THE FINISHED PLATE.

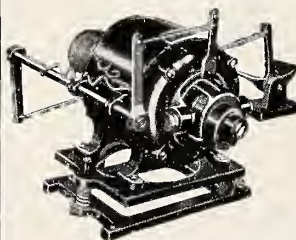
Process-Black and White-Ben Day-Line-Wax

The STERLING ENGRAVING COMPANY

200 WILLIAM ST. 10TH AV. & 36TH ST.
NEW YORK CITY, N.Y.

THE WARNER Friction Drive, Foot Control,

Variable Speed Motors for Job Presses



A 30-day trial will convince you that we have the best motor on the market. No rheostat or resistance coils, you get any desired speed and can start or stop by simply pressing the foot lever.

1/4 H. P. \$60.00

1/3 H. P. \$65.00

These prices are F.O.B.
Kalamazoo, Mich.

The above is complete with spring base and foot control, all ready for service. 110-volt, 25 to 60 cycles only. Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan

Printing Plant Wanted

A responsible publisher will buy or lease a printing plant with about four large cylinder presses, two or three linotypes and auxiliary equipment. Must be in good condition and in or within one-half hour's ride of New York City. A larger plant with a going business might be considered.

Write complete description, price and terms.

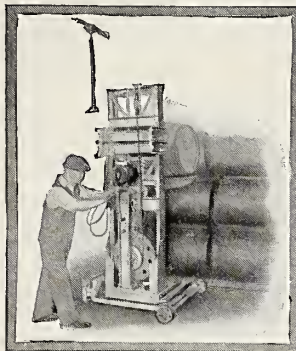
PHILIP RITTER COMPANY

Incorporated

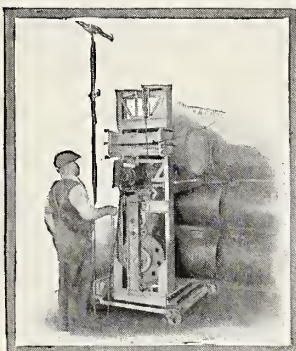
WORLD BLDG., NEW YORK CITY

Combination Revolver

Speed Up
Your Linotypes



Operated by Hand



Operated by Motor

The electric motor attachment shown below can be attached to any Hand Revolver, or to any other type of tiering machine, without interfering with the hand operation.

One machine for a double purpose

It may be operated from the electric lighting circuit in many cases, or by hand at points where no current is available.

With it, two men can do the work of a gang, quicker and without confusion. This saving of time and man-power means a decided economy — with labor scarce and expensive.

The Combination Revolver can pile clear up to the roof, making available the large upper storage areas that can not be reached by hand piling.

The Revolver is made in nine models: hand, motor, and combination hand and motor operated; all in both Revolvable and Non-Revolvable types. With the Revolving type machine, the loading platform can be swung around for loading or unloading from any side.

All Revolvers are mounted on wheels, and can be shoved from place to place by hand.

*Our Bulletins tell more.
Send for them.*

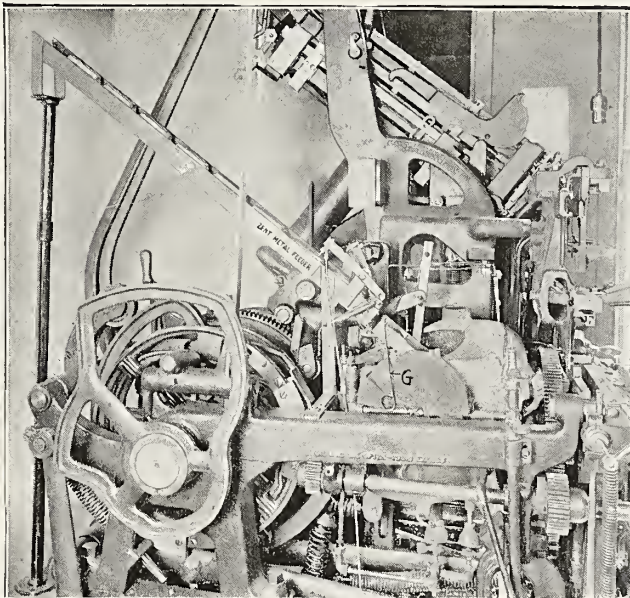
REVOLVATOR CO.

Sales Agents for N. Y. Revolving Portable Elevator Co.

313 Garfield Ave., Jersey City, N. J.

REVOLVATOR

REG. U. S. PAT. OFF.



Put Quality in the Slugs

You Can
Do it
with the

Zent Metal Feeder

Any Linotype or Intertype equipped with this feeder will speed up production and constantly maintain slugs of quality. The operator does not leave the keyboard position to supply metal to the pot, keeping his mind on his copy and thereby giving maximum production—the metal being properly supplied to the pot every time when needed, there are no metal troubles and slugs of uniform face and base are secured at all times.

Easily and quickly installed without any machine work required—absolutely no care or adjustments to keep in perfect working order. Uses the same pigs as cast in hand-ladled molds or automatic furnace; best and quickest method of casting pigs.

An unfailing electric indicator, working on a low-voltage bell-ringer transformer which costs practically nothing for current, makes this feeder positive and fool-proof, with perfect slugs no matter what size body or length of line.

Durably constructed, costs very little to maintain, requires no machinist care and will last as long as the machine on which it is applied, paying for itself in time and trouble saved in a very short time.

Sold on ten days' trial. \$50 now — \$60 after April 1st. Outfit is complete — no pig-casting molds or other extras to be added to cost of installation.

You can change matrices in one-half the time with the use of the

Zent Matrix Grip \$15.00

Zent Products Co.

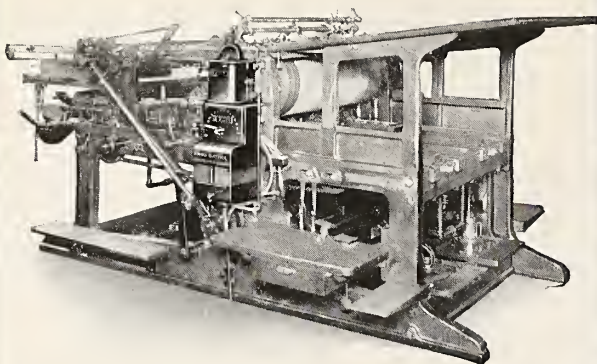
Time-Saving Devices for Linotypes

3 Bridge Avenue

Troy, New York

Pacific Coast Agents:

THE NORMAN F. HALL COMPANY
148-150 First St., San Francisco, Cal.



A Kimble "Master Unit" Control

**in connection with Kimble
cylinder press Motors—**

enables you to determine exactly the proper speed for every job, and to maintain that speed without variation throughout the entire run.

The pressman or foreman has positive control of the press speeds for any number of presses.

Premature starting is impossible; thus insuring absolute safety to the pressman during make-ready or whenever the press is stopped.

The Master Unit Control affords greater convenience in inching.

All this means less time wasted; less use of the throw-off; less spoilage, and a larger output per machine per day.

For alternating currents only.

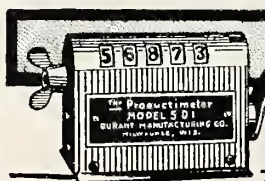
Send for our interesting bulletin.

KIMBLE ELECTRIC CO.
635 North Western Avenue
CHICAGO

Change the Location of Your Printing Plant?

We want a good printer with a good plant to locate in a high-class New England city of 10,000 population. We can give him work amounting to about \$20,000 annually on a contract, and have about \$25,000 additional competitive work on which he will have first chance. There is plenty of other work to be had. He must have at least two large presses, linotype or monotype, folder, stitcher, two or three job presses. We are willing to pay good (but not fancy) prices for the work to be done for us. The work consists of a semi-monthly publication, some books and general job work. Not a union town, but 48-hour week prevails. Living conditions fine. Write full particulars and let us get together and give the matter careful consideration. Our main reason is not lower prices but to get our work out on time; the offices now doing the work are overcrowded. We pay cash for all our work.

For further particulars address: M 53.



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Don't ask for a "Counter." Say "The Productimeter" and get sure satisfaction.
Get our Bulletin 41.

1163

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Corporations Organized

in New York, including every expense, also complete corporation outfit, **\$64.50**

Specialists; Accounts collected everywhere. References furnished.

EICHNER, 1545 Broadway, New York, Suite 201, Bryant 7745



Night and Day

Not that we particularly relish emergency work or are specially inviting it—but we are right here to say that we are not clock-watchers at the Western States.

If your interests or your customers' demand forced draft envelope production, we are ready to put three-shift pressure behind the job and deliver with a promptitude in marked contrast to the dilly-dallying independence that seems to be the fashion today.

We make envelopes AFTER PRINTING, enabling you to run the sheets two to twenty up, at big economy over individual printing of stock envelopes. Ask for the profit story told in our new price list No. 16.

W-Notched Under Flap Reg. U.S. Trade Mark

Western States Envelope Co.

Dept. N Milwaukee

Makers of
Guaranteed
"Sure Stick"
Envelopes for
Printers and
Lithographers

We Protect the Trade

"Checks are money"



Good business

Is it good business to print your customer's checks on plain paper, and then have a competitor call his attention to the dangers of plain paper checks?

Checks on National Safety Paper are protected in every part—amount, payee, date and endorsements. You can recommend them.

Shall we mail you our book, "The Protection of Checks," together with samples of National Safety Paper?

George La Monte & Son

Founded 1871

61 Broadway

New York



Process Colors—

Careful Color Printers send us their progressive proofs and we select proper inks.

This service is yours for the asking. Try us.

American Printing Ink Co.

Office and Factory:

2314 to 2324 W. Kinzie St.

CHICAGO, ILLINOIS

Headquarters for Process Colors. Send us your Progressives.

Keeps Glue at Correct Heat for Greatest Tensile Strength



"INTERNATIONAL" Electric Glue Heater

Fireless cooker principle conserves and utilizes every bit of heat generated. Holds glue at correct working temperatures without guesswork. Average cost of operation about one cent per day. Properly glued joints never fail. This heater has a place in every shop and factory. Sizes, one pint to 50 gallons. Heavy spun copper construction. No seams or soldered joints. Three heats. No water bath. Clean, safe, economical. Portable. Fits any lamp socket.

Used by prominent concerns everywhere.

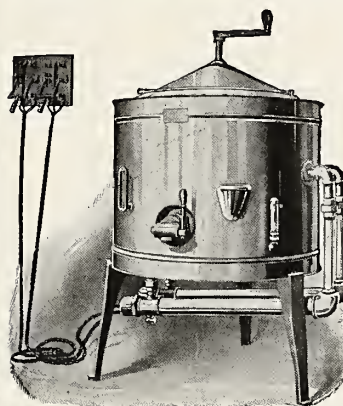
INTERNATIONAL ELECTRIC COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U. S. A.

Write for folder,
"EFFICIENT GLUE
HANDLING"

"International Electric Heaters Are the Best"

**ADVANCE
WERT**

Electric Glue Heaters



Do you know you can heat your glue with **ELECTRICITY** cheaper than with gas or steam?

Let us tell you about our complete line which most large binders are using and find a profitable investment.

Complete information on request to

The Advance Machinery Co.

VAN WERT, OHIO

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6% Secured Gold Loan Treasury
Notes of 1919, due November 1, 1921

Coupon Bonds, \$1,000 Each

The Chinese Government states that there has never been in its history a default in payment of principal or interest of any obligation.

Complete Circular upon request.



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UNION TRUST COMPANY

Capital and Surplus, \$4,500,000

Telephone Central 529

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and Job Forwarding,
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Stamping.

275 pages; 129 illustrations;
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Marbling, and Hand
Tooling.

90 pages; 29 illustrations;
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Size 6 x 9.
Bound in Boards.

Order today, or send
for booklet showing
the contents, sample
pages, etc.

THE four volumes contain in concise yet comprehensive form the broad knowledge the author, John J. Pleger, has gained by his many years of study and practice. They are written with but one idea in mind—their usefulness to every one connected in any way with binding and its branches.

A special price of \$5.00 is given when the complete set is bought. (Postage is 20 cents extra.) Separate volumes can be had at the prices shown in this ad.

THE INLAND PRINTER CO.

(Book Dept.)

632 Sherman Street, Chicago



"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.50; Postage, 10c extra

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago

Solved! Your Most Difficult Problem in Merchandising!

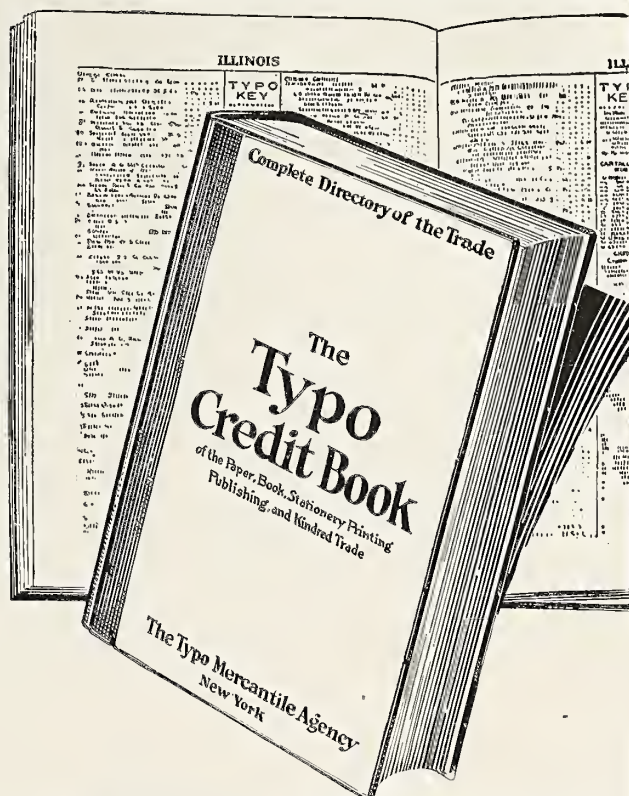
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IN merchandising there are many pitfalls that steal away profits. The greatest of these pitfalls is bad debts.

Know Your Risks

WE have a special offer to make you, if you are selling to the printing and allied trades.

Write us for details



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Supreme Brand

Flexible Tabbings Composition

Guarantees

Better Tabbings Jobs to Every Printer Who Uses It



Any number of reheatings will not interfere with its qualities. Can be applied easily and quickly by most any one in the shop — no expert attention needed. There are no obnoxious odors about it either before or after applying. A pad tabbed with it will always remain firm and it will always retain the elastic tendency necessary. Its flexibility, strength and other qualities are as the name indicates, Supreme.

"Supreme Brand" may be bought in red, white or natural (amber) color, in 5, 10 and 25 pound pails, at 37c, 36c and 35c per pound respectively. Terms 2% 10 days, 30 days net. (It is also put up in larger packages. Ask for special quantity prices.)

Fill in and mail the trial order form below and prove to yourself the worth of Supreme Brand. There are distributors of this product in nearly every large distributing point of this country. Mail this trial order direct to us and shipment will be made to you through our nearest distributor.

The Layton Elastic Glue Company

703-709 West Fulton Street, Chicago, U. S. A.

TRIAL ORDER BLANK

The Layton Elastic Glue Co.
703-709 W. Fulton Street, Chicago, U. S. A.:

Please ship subject to our approval a _____ pound pail of _____ (color) Supreme Brand Flexible Tabbings Composition at _____ cents per pound, according to your guaranteed trial proposition

Name _____

Address _____

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PROPOSALS FOR PRINTING are invited for the printing and furnishing of all blanks and printed matter, other than our official publication, to be used by this Society during the coming year; also for the furnishing of lodge regalia, pins, etc., for the year 1920. Detailed information, with specifications and conditions, will be furnished on application. Bids will be opened in May, 1920.

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PUTS THE DOLLARS IN

EMBOSSING

Opens up an avenue of New Effects. Booklet telling the tale, 10c.

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SEATTLE

9 JAMES STREET, N.
HAMILTON, ONT.
CANADA

COLOR

AND ITS APPLICATION TO PRINTING

By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great practical value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, \$2.00. Postage, 10 cents extra.

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EMBOSSING IS EASY

If you use STEWART'S EMBOSsing BOARD

Simple, economical, durable

Sheets, 6x9 inches \$1.00 a dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

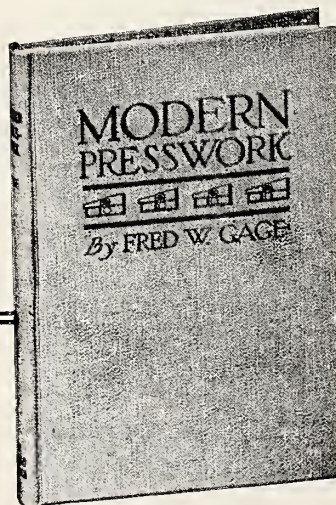
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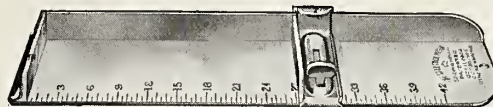
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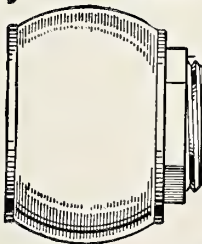
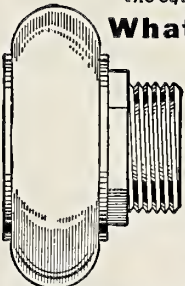
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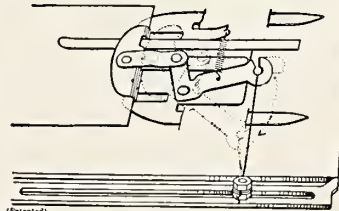
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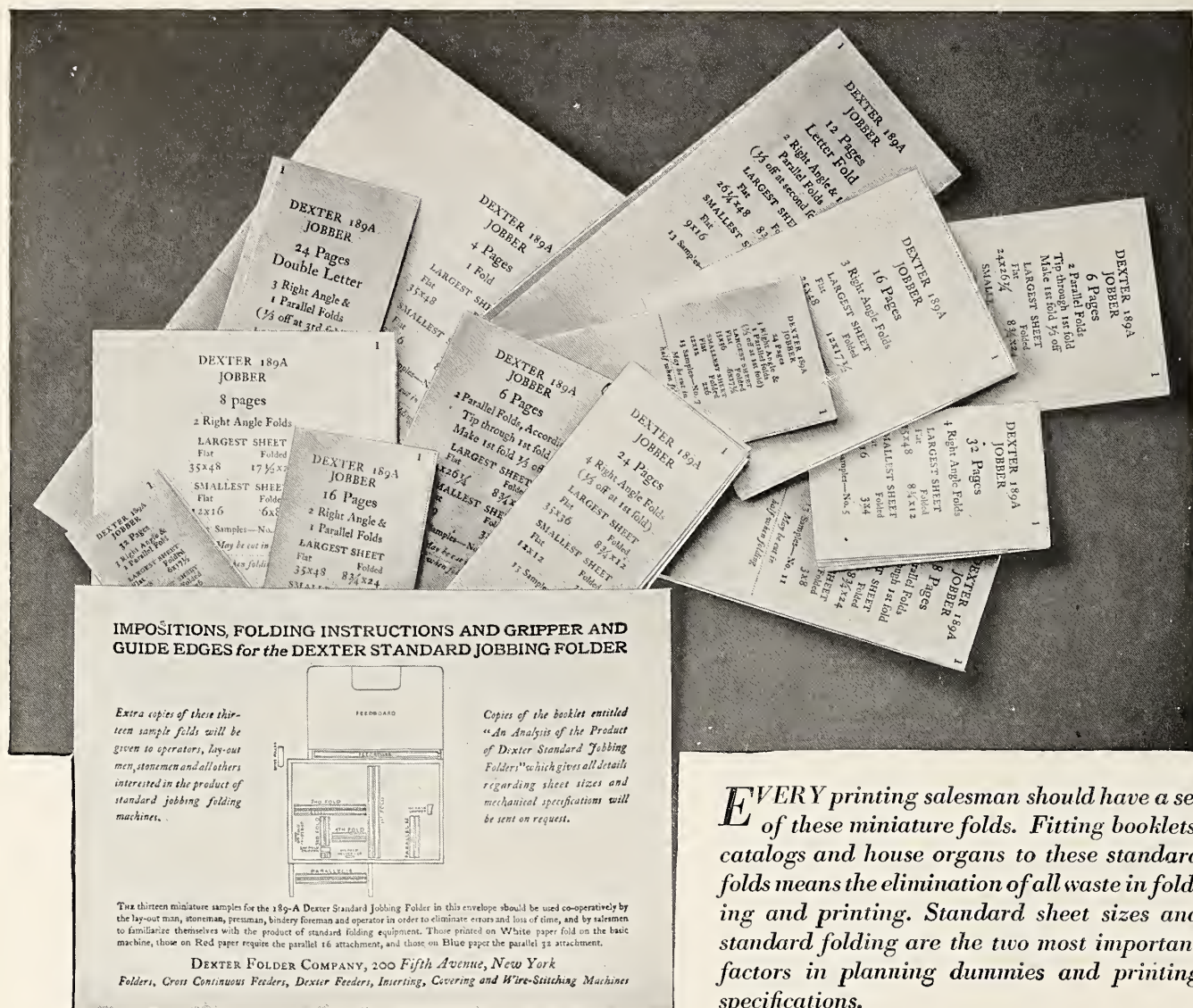
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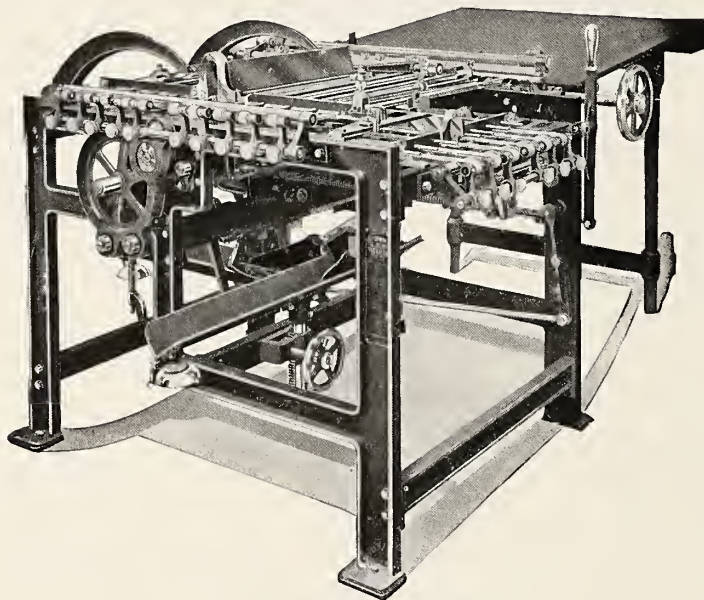
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our *one specialty*. *Practical*, not *chimerical* designs.
We are originators, not imitators.



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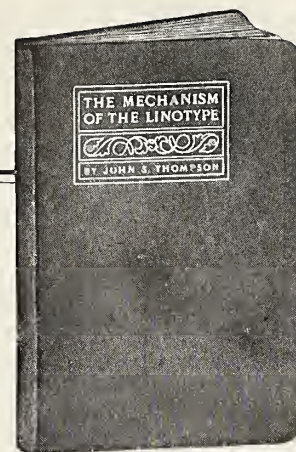
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Yield a Profit to Dealer
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Z & W M CRANE
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President, Rapid Service Press

MERCENTHALER LINOTYPE COMPANY

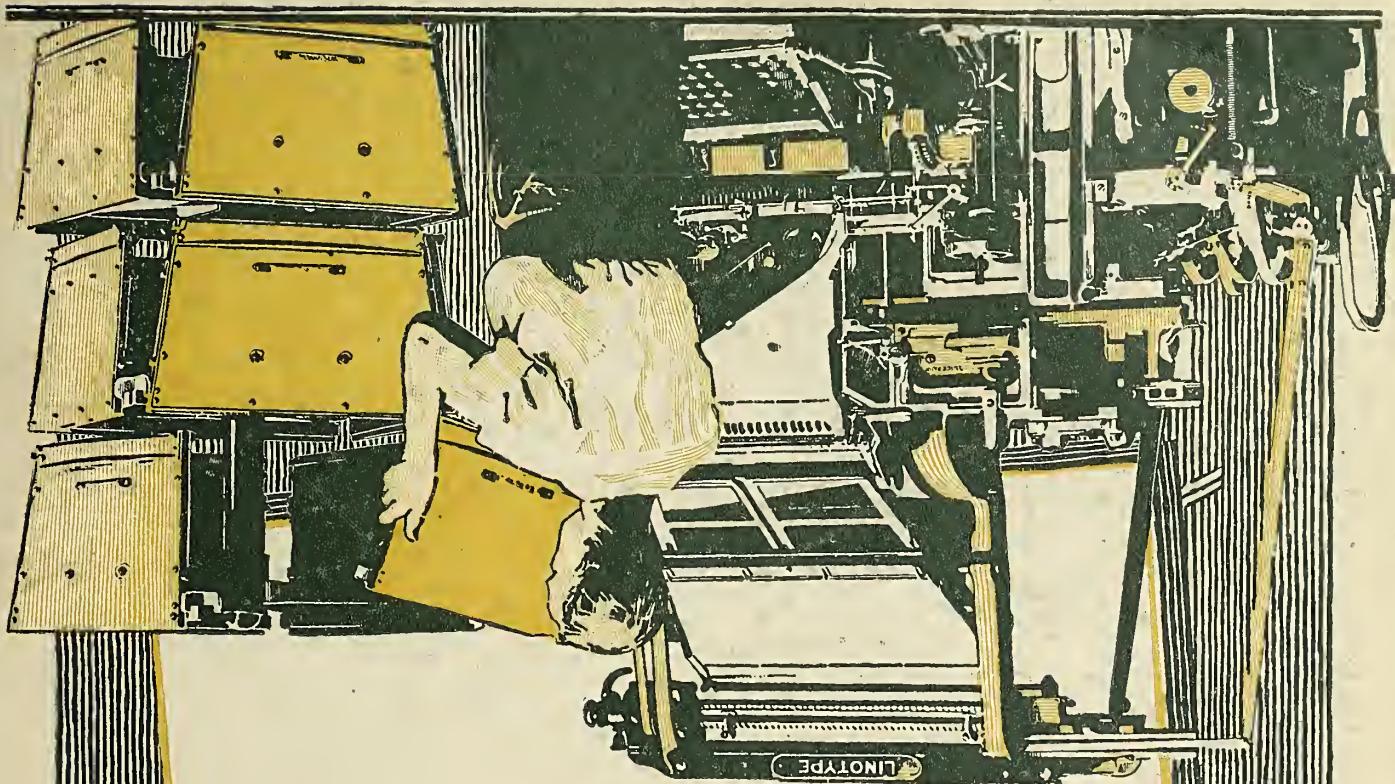
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Canadian Linotype Limited, Toronto



This Advertisement is Composed Entirely of Linotype Material

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Paper Knowledge Means Greater Sales Power

Paper is a vital factor in putting your customers' sales story across — perfect reproduction, creating the proper mental attitude, and approaching the prospect from the right angle, are all dependent upon the proper selection of paper.

You can have a complete analysis made of your customers' direct advertising campaigns that will form a profitable basis for your paper specifications.

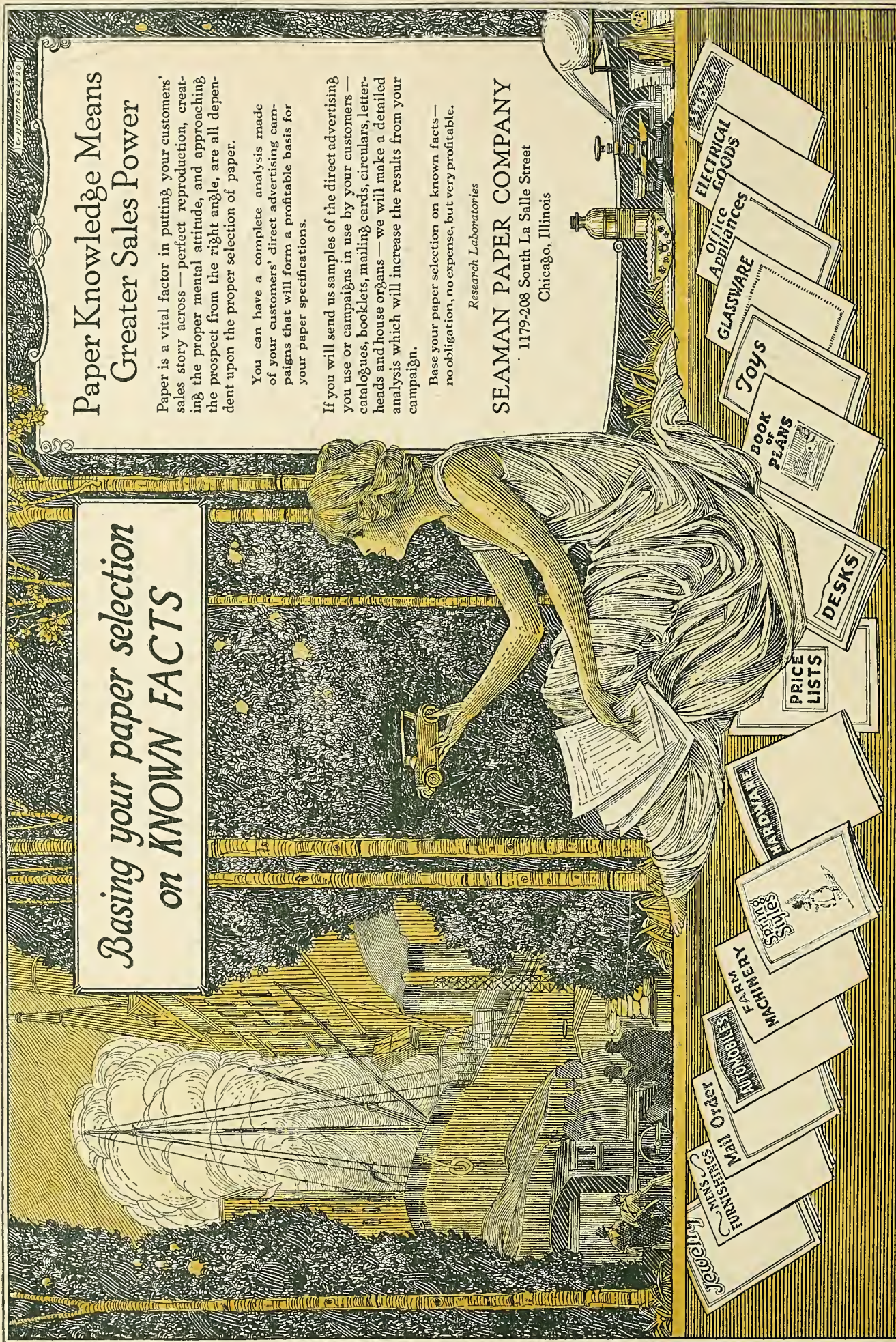
If you will send us samples of the direct advertising you use or campaigns in use by your customers — catalogues, booklets, mailing cards, circulars, letterheads and house organs — we will make a detailed analysis which will increase the results from your campaign.

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